

# THE ACADEMY.

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## LITERATURE.

*Letters and Correspondence of John Henry Newman during his Life in the English Church.* With a brief Autobiography. Edited by Anne Mozley. (Longmans.)

A FRIEND and admirer of the Great Cardinal said of this book the other day that to review it would be almost as difficult as to write it. We are very much inclined to agree with this dictum; and, accordingly, we shall not attempt to give an analysis of Newman's character, or to explain the motives that influenced his conduct at different crises of his remarkable career, but shall content ourselves with the less ambitious plan of selecting a few passages which we may be able to illustrate from our own personal knowledge or recollections.

We must first say a few words about the plan of the work and the general contents of the two volumes, which are such as to make the reader occasionally somewhat doubtful at first sight whether he has before him the words of the editor or of Newman himself. The obscurity might have been lessened by the more frequent use of inverted commas. The Cardinal very naturally decided that the earlier half of his life ought to be treated by an Anglican, and also that it should be based upon a short autobiography, written in 1874, and supplemented by his letters. The book is brought before the world with unusual advantages. It is published within a few months of his death, and has been superintended by an editor of his own choosing (and he could hardly have found a better) with his own annotations on the letters. The "Autobiographical Memoir" is written in the third person, and gives an account of his early life up to the date when the *Apologia* begins—viz., 1833. The selection of the letters for publication was left to Miss Mozley, and most persons will grant that she has upon the whole executed the task with great judgment, though they will also probably think that many of the shorter notes might have been omitted. A table of contents for each volume would have been convenient; but this want is supplied by a copious and excellent index. This indeed is now and then even unnecessarily full; and it also contains a few errors, which could hardly have been avoided. Who but a contemporary could have distinguished between the two William Palmers,\* the four Churtons,† and the five Greswells?‡

\* "Palmerius Vigorniensis," and "Palmerius Magdalenensis," called respectively the "Pilgrim" and the "Deacon," the latter being also styled "Anathema Palmer" and "Cursing Palmer."

† Edward, Thomas, Whitaker, and William,

Of the numerous subjects of interest treated of in these Letters, we will merely direct the attention of our readers to the Oriel tutorship, 1826-32; the rejection of Mr. Peel as Burgess for the University, 1829; Newman's tour on the continent, 1832-33; and the Tracts for the Times, 1833-36. But there are two other topics which we shall mention at greater length, viz.: (1) his conduct in his parish, and (2) his personal relations with Dr. Arnold of Rugby.

To persons unacquainted with Oxford it may be necessary to state that the parish of St. Mary the Virgin (of which Newman was vicar from 1828 to 1843) was in several respects peculiar. The population was very small, as was also the emolument and the parochial work. The church was used on Sundays for the two University sermons. There was no parish sermon in the morning; but in the afternoon service (which began at four o'clock) were preached those sermons which in Newman's time attracted so large an audience, consisting chiefly of members of the University, and which were so wonderfully influential. But Newman was not content to leave the church services as he had received them from his predecessor. He first began to add "a Wednesday evening's service, . . . which [says he] is followed by a lecture extempore on the Creed. . . . I at first drew above a hundred, chiefly University men, though they fell off" (June 21, 1834, vol. ii., p. 50).

The next improvement was the daily service in the chancel at eight in the morning and four in the afternoon, which, as being in those days most unusual in parish churches, was at first looked upon with wondering curiosity. His own account of the matter is as follows:

"I think I mean on St. Peter's Day, i.e., next Sunday, to announce my intention of reading the morning service daily in the chancel while and whenever I am in Oxford, according to the injunctions of the Church, whether people attend or not. I shall have a desk put up near the altar, facing the south, from which I shall read the Psalms and Lessons, kneeling, however, towards the east. It seems to me that the absurdity, as it appears to many, of Tom Keble's daily plan is his praying to empty benches. Put yourself near the altar and you may be solitary. . . . I am the more eager to begin this service because the Provost pointedly refused to let me keep open the chapel at Christmas" (June 21, 1834, ii. 50).

About a fortnight later he says (p. 54):

"After many months' deliberation, I have taken advantage of the Long Vacation, when the college chapel is closed, to begin daily morning service at St. Mary's; how it will succeed is still to be seen."

It did succeed, after a time, completely; and the custom has continued without

three of whom are mentioned in the letters, but only two appear in the index. By the way, Newman writes the name in Greek, *Xuppor*, in which word three of the six letters are wrong (i. 90).

† Clement, Edward, Francis, Richard, and William, three of whom (Clement, Edward, and Richard) are huddled together under one name in the index. These five brothers were educated by their father, the Rev. W. Parr Greswell, and all highly distinguished themselves at Oxford. Indeed, it was said that Francis of B. N. C., who only got a second class, was looked down upon by his brothers as being a sort of discredit to the family.

essential change to the present day. Very few of the parishioners attended the service, and the congregation never was large, probably seldom amounting to twenty persons. It was largest during the vacations, when there was no service in the college chapels. Some few persons (very few, after the lapse of nearly half a century) will remember these services: how Newman, after putting on his surplice in Adam de Brome's Chapel, entered the large chancel by the western door (there was no other door in those days) a few minutes before the hour, how he walked quickly and quietly up to the altar steps, dropped lightly on his knees, then rose, and stood motionless till the clock had finished striking, and then began the service. They will also remember his reading (who can ever forget it?), so impressive and perfect in its own peculiar style, so offensive and irreverent when imitated by his younger admirers. It seems to us that Prof. Shairp's account of his reading (quoted by Miss Mozley, ii. 255) is somewhat misleading, while it does not do justice to its effectiveness.

"Each separate sentence, or at least each short paragraph, was spoken rapidly, but with great clearness of intonation; and then at its close there was a pause, then another rapidly but clearly spoken sentence, followed by another pause."

This description almost gives the impression of a monotonous succession of pauses after the reader's excessively rapid delivery. But this was certainly not the idea that would occur to anyone after hearing Newman read either one of his sermons or one of the Lessons. He varied the style of his reading as the subject required it, and the pauses were only employed for the sake of emphasis. Perhaps no passage could be chosen more suited to exemplify the two chief peculiarities of Newman's reading than the end of the third chapter of St. Luke, containing our Lord's genealogy, which (it may be necessary to remind our younger readers) was in those days one of the Lessons in Church. The list of names was read over with wonderful rapidity, but "with great clearness of intonation," till he came to "which was the son of Seth," when he made a short but decided pause; then he read, "which was the son of Adam"; then he made a longer pause, and then read in a somewhat lower tone of deep reverence, "which was the son of Gon."

In 1834 he says (ii. 50): "It is now a year since I have been anxious to begin a weekly celebration of the Lord's Supper, but as yet I have not moved a step. I think I shall begin with Saints' days first." In April 9, 1837, he enters in his "Chronological Notes" (ii. 248): "Early Communion at St. Mary's first time; nineteen persons altogether."

These three services (two of which are still continued) were the only novelties introduced by Newman at St. Mary's. In a letter (first printed in the ACADEMY, August 30, 1890), he says: "I don't think I made any innovation of ritual at St. Mary's down to a surplice for preaching in." He took no active part in parish business (of which there was really very little), and his Churchwarden (who is still alive) does not remember

ever seeing him at a vestry meeting during the last three or four years of his incumbency. It appears from these volumes that he once got into hot water by refusing to marry one of his parishioners who had never been baptized, and that the matter was mentioned (with exaggerations) in the *Times*. However, the lady was baptized after her marriage, as also was another member of her family (vol. ii., p. 131).

But it was at the outlying hamlet of Littlemore that Newman had his chief work as a parish priest, which he enjoyed thoroughly, and where his mother and sisters (who lived for a time in the immediate neighbourhood) were most useful. He was the means of getting a small church built, the first stone of which was laid by his mother, on July 21, 1835. It was consecrated by the Bishop of Oxford (Bagot) on September 22, 1836, and there was daily service there from the time it was opened. He was active also in the school; and his younger Oxford friends (who knew nothing of his musical acquirements) were astonished and amused by the story that one of them had been over to Littlemore to see him (for he passed much of his time there latterly), and had found him "fiddling" to the school children, while they were practising their hymns for Sunday. His catechising the children in church was so attractive that men went out from Oxford every Sunday to hear it (vol. ii., p. 302). Indeed, his affection for the place was so great that he wished to give up St. Mary's and retain Littlemore; but the college (instigated greatly by the Provost) could not be persuaded to consent to this. Accordingly, his connexion with St. Mary's and with Littlemore came to an end in September 1843. In his "Chronological Notes" he mentions that on the 17th he preached at St. Mary's; on the 18th he went to London, and resigned St. Mary's before a notary; on the 19th he sent in his resignation by Mr. Copeland, his curate, to the Archdeacon for the Bishop, and wrote to his Churchwarden the note printed in the *ACADEMY* of August 30, 1890; on the 24th he preached at St. Mary's for the last time; and, on the 25th, which was Littlemore Commemoration, he preached "No. 604, his last sermon" (ii. 424). Thus ended his duties as a parish priest of the Anglican Church; but it was not till October 6, 1845, that he resigned his fellowship at Oriel, and two days afterwards he was received into the church of Rome.

The account of Newman's intercourse with Arnold must be reserved for another opportunity.

W. A. GREENHILL.

*Impressions and Opinions.* By George Moore. (David Nutt.)

MR. GEORGE MOORE has been described, with impressive inaccuracy, as the English Zola. At what was practically the outset of his career he gained a certain notoriety, which did him, artistically, both good and harm, as the champion of the rights of the novel against Mr. Mudie. It did him good, by calling public attention to an unknown name; it did him harm, by attaching to that name a certain stigma. How wicked a

book must be, said innocent people, if Mr. Mudie and Mr. Smith have declined to circulate it! Mr. Moore, it is true, had been guilty of certain audacities; he had not written precisely for the young person; it was evident that he had lived in France and studied French masterpieces. So, for those who believed in the Continental rather than the Modern British canons of art, his coming was welcomed as the coming of a deliverer. Unfortunately Mr. Moore has delivered nobody, not even himself. He has written one book which to my mind is a masterpiece, *A Mummer's Wife*, and another book which is amazingly clever, *The Confessions of a Young Man*, with four or five other novels which are—well—*manqués*, in spite of their ability, their independence, their unquestionable merits of various kinds. Meanwhile the three-volume novel pursues its placid course; Mr. Mudie and Mr. Smith cater for the young person; and Mr. Vizetelly has not precisely made his fortune out of the one-volume novel.

Mr. George Moore's literary career has been singularly interesting; his character as a writer is very curious. A man who respects his art, who is devoted to literature, who has a French eye for form, he seems condemned to produce work which is always spotted with imperfection. All his life he has been seeking a style, and he has not yet found one. At times he drops into style as if by accident, and then he drops style as if by design. He has a passionate delight in the beauty of good prose; he has an ear for the magic of phrases; his words catch at times a troubled, expressive charm; yet he has never attained ease in writing, and he is capable of astounding incorrectnesses—the incorrectness of a man who knows better, who is not careless, and yet who cannot help himself. The impression produced by his best work is that of large, forthright power, and also of measure, design, the capacity for construction. *A Mummer's Wife* is admirably put together, admirably planned and shaped; the whole composition of the book is masterly. The style may drag, but not the action; the construction of a sentence may be uncertain, but not the construction of a character. The actor and his wife are really living people; we see them in their surroundings, and we see every detail of those surroundings. What is most wonderful, perhaps, is the atmosphere. Mr. Moore, when he turned from painting to literature, preserved the essential quality of the painter. He might have painted his impressions badly in oils; in words he paints them well.

Mr. Moore's new book, a collection of essays, has the appropriate name, *Impressions and Opinions*. The essays are concerned with literature, with the drama, and with pictures. In the first section there are essays on Balzac, Turgueneff, Verlaine, and one or two others; in the second, on an actress of the eighteenth century, "Mummer Worship," "Our Dramatists and their Literature," the Théâtre-Libre; in the third section, on Meissonier and the Salon Julian, Degas, art for the villa, the new pictures in the National Gallery. So interesting, so suggestive, so valuable a volume of critical essays has not appeared since Mr. Pater's

*Appreciations*. In saying this I had no intention of comparing Mr. Pater and Mr. Moore, who certainly are, in all obvious qualities, extremely unlike. But they have, after all, when one thinks of it, something in common. Alone among English men of letters who write criticism, they have a complete emancipation from English prejudices in art; they alone can be trusted for an unbiased opinion as to the words of, let us say, Goncourt, Flaubert, Mérimée. Mr. Henry James has written some exquisitely subtle and sympathetic chapters on French writers, full of insight and truth; but Mr. James came to grief over Baudelaire. Mr. George Saintsbury, who has written a series of charming and instructive essays on contemporary French literature, also full of truth and insight, writes, after all, with a continual consciousness of a bourgeois audience, and apologises. Mr. Moore, like Mr. Pater, and like no one else whom I can think of, has an absolute devotion to art as art; he is rightly incapable of taking anything into consideration but the one question—is this good or is it bad art? With all those questions that haunt the ordinary English brain he is totally unacquainted—those dragging considerations of tendency, of advisability, of convention. He receives impressions, he forms opinions, and he states his opinions, he indicates his impressions, frankly, simply, without conceiving the need of reservations, without feeling impelled to insist on limitations. So he has written an essay on Balzac, which does really drive home on us the intense and universal power of the man; he has written an essay on Turgueneff, which only a fellow-craftsman could have written; he has been the first to introduce to English readers the greatest living French poet—Paul Verlaine. In his consideration of the drama of to-day Mr. Moore has had the courage to say the truth at all costs—not without exaggeration, at times, but at all events fearlessly and with emphasis. Mr. Moore's views of dramatic art seem to me, as a rule, unimpeachably sound; and it is refreshing to read so much sober good sense on a question which has been more hotly discussed, and to less purpose, than anything public or private outside Ireland. In the section devoted to art, Mr. Moore gives us impressions and opinions which are specially valuable on account of his intimate technical knowledge of the subject. He at least answers to Mr. Whistler's requirement: he is a critic of pictures who has actually painted pictures himself. And nothing in the book is more admirable, both as criticism and as literature, than the brief, expressive study of Degas, the painter who has created a new art, ultra-modern, *fin de siècle*, the art of the ballet, the bathroom, the washing-tub, the racecourse, the shop-window. Here is a paragraph which may be severed, without too much loss, from its context.

"The violation of all the principles of composition is the work of the first fool that chooses to make the caricature of art his career; but, like Wagner, Degas is possessed of such intuitive knowledge of the qualities inherent in the various elements that nature presents that he is enabled, after having disintegrated, to re-integrate them, and with surety of ever finding a new and more elegant synthesis. After the



dancers came the washerwoman. It is one thing to paint washerwomen amid decorative shadows, as Teniers would have done, and another thing to draw washerwomen yawning over the ironing-table in sharp outline upon a dark background. But perhaps the most astonishing revolution of all was the introduction of the shop-window into art. Think of a large plate-glass window, full of bonnets, a girl leaning forward to gather one! Think of the monotonous and wholly unbearable thing any other painter would have contrived from such a subject; and then imagine a dim, strange picture, the subject of which is hardly at first clear; a strangely contrived composition, full of the dim, sweet, sad poetry of female work. For are not those bonnets the signs and symbols of long hours of weariness and dejection? and the woman that gathers them, iron-handed fashion, has moulded and set her seal upon. See the fat woman trying on the bonnet before the pier-glass, the shopwomen around her. How the lives of those poor women are epitomised and depicted in a gesture! Years of servility and obeisance to customers, all the life of the fashionable woman's shop is there. Degas says: 'Les artistes sont tellement pressés! et que nous faisons bien notre affaire avec les choses qu'ils ont oubliées.' ('Artists are always in such a hurry, and we find all that we want in what they have left behind')."

The value of Mr. Moore's book is that it is the work of an artist who understands art, and who is entirely honest, absolutely unaffected, in his noting down of exactly how he has been impressed by this or that novel, drama, or picture. Understanding criticism, as he says, "more as the story of the critic's own soul than as an exact science," he tells us, in the most straightforward and convincing way, just what his own sensation has been, not in the least caring to arrive at any sort of abstract critical truth—as if that were possible!—not in the least caring if he seems in one place to contradict what he has said in another. This truth to one's impression of things, how rare it is! The first difficulty with most people is to know what their own impression is; the next to express it in precise terms. Mr. Moore is never in doubt as to the impression he has received, and that he can be both precise and subtle in expressing it let the following paragraph bear witness:—

"But to whom shall we compare Turgueneff? It would be vain to speak of Miss Austen; her charm is too special, too peculiar to herself. Balzac's genius lies in his universality, Miss Austen's in her parochialism; the former was infinitely daring in attempting almost everything, the latter is infinitely daring in attempting almost nothing. She seems to have formulated her poetic system as follows: I know nothing of the natural sciences, of politics, of metaphysics, nor have I attempted to plumb the depths of the human soul; I am a maiden lady, interested in the few people with whom my lot is cast. If you care to hear how So-and-so married So-and-so I will tell you, and the simple tale I will relieve by an elderly gentleman whose faith is in gruel, and who strives to obtain converts to his favourite nourishment; but if you want to be astonished or instructed, go elsewhere: I can do neither, nor will I pretend to. Now if the reader can imagine a beautifully cultivated islet, lying somewhere between the philosophic realism of Balzac and the maiden-lady realism of Miss Austen, he will have gone far to see Turgueneff as I see him. Or shall I refer him to Mr. Henry James, who may be said to be allied to

the Russian novelist more than any other writer. The obvious aim of both is subtlety, and both are reserved. On many occasions both have no doubt said, 'I shall gain more by not saying the word than by saying it. Is not nature very often vague? People come and go we know not where or how.' But Turgueneff had a more intellectual audience than Mr. Henry James, and no matter how strong the artistic temperament may be, sooner or later the audience has its way with the artist; and reservation with Mr. Henry James often drifts merely into good breeding; he is often merely social, and, notwithstanding his great qualities, too often like a fashion-plate."

How admirable this is, how admirably expressed! Reading over what I have just transcribed, I am half tempted to go back and alter what I said at the beginning about a writer who can write so well. But no, let it stand: what I said was perfectly true. Yet the author of *A Mummer's Wife*, of *The Confessions of a Young Man*, of *Impressions and Opinions*, has more narrowly escaped being a great writer than even he himself, perhaps, is aware.

ARTHUR SYMONS.

#### TWO BOOKS ON SPANISH HISTORY.

*Chapters from the Religious History of Spain connected with the Inquisition.* By Henry Charles Lea. (Philadelphia.)

*Etudes Sur l'Espagne.* Par A. Morel-Fatio. Deuxième Série. (Paris: Bouillon.)

THESE books are very different in their character and in their special subject, but they are equally excellent. It would be hard to give the preference to the one over the other as thorough conscientious studies of different portions of Spanish history—studies, based not only on printed matter and on documents accessible to all, but on MSS. lying before unrecognised in public libraries or in private hands. They thus are real additions to our knowledge of the subject of which they treat. M. Lea is well known as the latest historian of the Spanish Inquisition; the inedited private MSS. which he chiefly uses are in the possession of Gen. V. Riva Palacio of Mexico, and of Mr. David Fergusson; while M. Morel-Fatio, dealing with the eighteenth century, makes use of MS. letters, journals, and writings of the Condes Fernan-Núñez, of the Prince Salm-Salm, of the Abbé of Viera and others, which he has printed in his Appendix.

Let us take M. Lea's book first, in which, though the style is sometimes negligent, the matter is always valuable. It consists of five studies, or essays: on the Censorship of the Press, on the Mystics and Illuminati, on the Endemoniadas, on El Santo Niño de la Guardia, and on Brianda de Bardaxi. Of these the essays on the censorship of the press, and that on the mystics are by far the most valuable; the two last have appeared elsewhere. The article on the censorship of the press is important, not only for the religious, but also for the literary history of Spain. M. Lea brings out well both the independence of the Spanish censorship as regards the Roman Index, and also its perpetual inconsistencies and contradictions, which did more harm

than sustained severity would have done. He well observes p. 124—

"Of all monarchs the King of Spain was the most absolute and the most resolute to preserve his prerogative against papal encroachments. Spain had always asserted the right to regulate the internal affairs of her Church in many points which conflicted with the claims of the Holy See and with ecclesiastical privilege as defined in the canon law."

The long quarrel between the Carmelites and Jesuits on Papenbrock's *Acta Sanctorum* and the contradictory decrees continued after 1643. I have in my possession several such, both MSS. and printed, down to 1759. One is a copy of a strong letter in defence of the Jesuits against the Inquisitor General from the Most August Emperor Leopold Ignacio to our Catholic Majesty—*dada en Viena á 20 de Enero de 1696*. In some parts of this essay, M. Lea allows hardly enough weight to the great part that contraband of all kinds has played in Spain. Somebody has described the despotism of Louis XIV. and XV. of France as a despotism tempered by epigram; so Spain in some respects might be described as a despotism tempered by contraband. Laws were made in Spain but not always observed there. Cánovas del Castillo has noticed the curious fact of the number of subscribers to Diderot's Encyclopædia in the Basque Provinces. I have found copies of earlier editions of Jansenius, Quesnel, and other Jansenists in private libraries in Northern Spain, dating long before the suppression of the censorship; and such books if once in these parts would easily spread to other provinces.

In the essay on the mystics, Dr. Lea excellently remarks (pp. 21-7) that "the boundaries between heresy and sainthood were often perilously obscure." Mysticism belongs to all religions, and to none. Found in the earliest Buddhist writings and in religions older still, when all forms of external religion and of objective faith have been discarded, this may still remain; as examples in proof, compare the parallel passages of Molinos and Amiel's *Journal Intime*, or Leon Hebraeo's writings with Spenser's "Hymn to Heavenly Beauty." Facts like these show that the Church may be right in keeping strict watch over mystic tendencies and aberrations. At the same time Dr. Lea hardly does justice to the exceeding beauty of the style and thoughts of the best of the Spanish mystics, such as Luis de Leon and Luis de Granada on the one side, and Juan de Valdés on the other; nor does he sufficiently recognise the vast change made when that which is occasional only in an earlier writer is moulded and hardened into a *sine qua non* system by a later one. The infernal slowness and patience of the proceedings of the Inquisition on which he dwells were but exaggerations of the tedious methods of Spanish civil and criminal laws. Asking once one of our ambassadors in South America what gave him most trouble, he replied at once, "not international and political questions, but the Spanish law; even where the innocence was allowed and notorious, it sometimes takes two years to procure the liberation of a prisoner." I may add that the *Ciudad Mystica* of Maria de Agreda (i.e. an auto-

biography of the B.V.M.) is by no means dead; there have been two French translations, at least, in the present century, and it still supplies the chief matter to many of the popular manuals used in the *Mois de Marie*.

With regard to the subject of sorcery, the *Endemoniadas*, and *El Santo Niño de la Guardia*, I think that the latter case marks a real attempt at sorcery, casting a spell over the Inquisitors on the part of the Jews. It has nothing to do with a Passover sacrifice of a Christian child. The deed, so far as it was really committed, would be the outcome of terror and superstition. Under the influence of the Inquisition, the kings, after a long struggle, had ceased to protect "míos Judíos"; the first *autos de fe* against them had taken place, the first decrees of expulsion were published, extirpation stared them in the face. If converted, they were only more helpless victims to the Inquisition as "conversos" than they had been as Jews. There was no help for them anywhere—in God or in man; what wonder, then, that some should turn to that other help, which everyone believed in in that age, the diabolical help of sorcery. It is a great mistake to conclude that, because witchcraft itself is unreal, therefore it was never practised. So long as spells of any kind were believed to have real power, the belief engendered the practice. I do not say that I think all the details of the case of the Niño de la Guardia, and especially that of the crucifixion, are proved. The evidence is always vague and proof difficult in such cases; but I think that some attempt at sorcery was made, and a stolen Host was used. Because torture was a most uncertain method of extracting evidence, it does not follow that all evidence thus obtained was false. The temptation to add to what was true, when once confession began, was very great; but the initial facts may be correct. In general, the Inquisition dealt (for the times) mercifully with witchcraft; in the great epidemic in the first years of the seventeenth century the Church and the Inquisition showed far more good sense and mercy than the French lawyers. On the other hand, I should state that M. Morel-Fatio alludes to the story as undoubtedly untrue.

To pass from M. Lea's volume to that of M. Morel-Fatio is to go from the dungeon and the torture-chambers of the Inquisition to the life of court and camp, and to the salons of the grandees of the reign of Charles III. Of this life we have here an excellent picture grouped round the central figures of the Condes Fernan-Núñez and the Dukes of Infantado. The third figure, the Prince Emanuel of Salm-Salm, shows us one of the most curious types of the old *régime*; the high-born, half-military, half-courtly adventurer, who, if he could get no post in his own country, took service in that of another with equal indifference. Thus, this prince's career (if career it can be called when he seems to have done nothing in either country) was about equally divided as colonel-proprietor, first of a regiment in Spain for a score of years, then for another score of a French regiment; and yet, when the Revolution comes, he

claims exemption from the laws and *saisie* of France on the ground that he is a German and not a Frenchman. So nearly all the Spanish grandees here represented are more or less *afrancesados*—all tainted with what they called philosophy; not one, from the kings downward, endowed with real military spirit or manly virtues, all children of the decadence, drifting helplessly to the end which would have made Spain a province of France, but for the Spanish people, whom they never understood. The Conde Fernan-Núñez himself is the only character which rouses our sympathies, and under M. Morel-Fatio's guidance we learn to know him well.

Happy would the task of the reviewer be if books of thorough workmanship like these two fell often to his lot.

WENTWORTH WEBSTER.

*A Ride Through Asia Minor and Armenia.*  
By Henry C. Barkley. (John Murray.)

It is difficult to see the *raison d'être* of this book. Isolated passages are interesting; but there are so many errors that one mistrusts the whole; the style, never brilliant, at times sets the reader's teeth on edge; and the information generally is not up to date. Mr. Barkley forgets that while he has kept an expectant public waiting more than twelve years for his book, the march of events has continued, so that we find the author printing such things as—the "Bulgars are very bumptious, and hardly know their position, and are decidedly not ripe to govern themselves without foreign help"—without so much as a footnote to acknowledge that the sturdy little Principality has proved him utterly at fault. In speaking of the massacre of the prisoners and wounded at Plevna, when told by a Turkish soldier that "it was done by the Bashi-Bazouks and Circassians . . . they killed the Osmanli soldiers themselves for the sake of plunder," Mr. Barkley says: "I took this last part with a grain of salt, for what is a Bashi-Bazouk? Simply a lower-order Turk; and what is a soldier but the same? Putting on a ragged old uniform cannot alter the nature of the man, and I believe the soldier that fought in the light often became a cut-throat in the dark."

Yet he makes the distinction later on, and speaks of

"that deservedly ill-reputed force, the Bashi-Bazouks, that is to say, an untrained, self-horsed volunteer, whose object in appearing in the field was to amass all the portable plunder he could for his private use."

Mr. Barkley began his ride at Broussa, a town with which he was much impressed, as all visitors are. But even the valley of Broussa, than which nature has scarcely produced anything richer or more lovely, fails to inspire any graphic passages. Indeed, the author appears to lack the capacity, so essential to the writer of travels, for receiving vivid impressions and reproducing them in his pages. He finds the houses of Broussa "old-fashioned," and sees neither beauty nor grandeur in the mosques which have aroused the enthusiasm of so many travellers. The silk industry, which forms the chief occupation of the

inhabitants, Mr. Barkley tells us, "has been going downhill for some years." This is no longer true, though doubtless correct when it was written. The adoption of the Pasteur system has resulted in the extermination of the disease which formerly ravaged the worm. Of late years the industry has been gradually recovering its old importance, and there are at present in the town of Broussa itself no fewer than forty-two mills, employing about 120 hands each. The seed comes chiefly from France, not "Japan, Italy, or Bagdad." The most interesting branch of the trade is the cottage industry, the beautiful stuffs for which Broussa is renowned being made by the Turkish women at their homes; but of this Mr. Barkley tells us nothing except that he

"visited one or two wretched sheds, where Turkish towels and embroidered handkerchiefs were being made, and nothing could have been rougher than the old-fashioned looms; but the Turkish owners evidently looked on the miserable frames as something to be proud of."

The travellers were plentifully regaled with stories of brigandage and violence; but although the conclusion of peace had flooded the country with disbanded troops, and the Zaptieh force was in a most disorganised state, they were unmolested throughout their wanderings. Their experiences will not tempt any but the hardiest to follow in their footsteps. The following is not less inviting than many other incidents:

"The road . . . had been washed away into such deep ruts . . . that the araba must have gone over had it not been for the perpendicular banks on either side on which it fell, and against which it had to be dragged; and this made the work so heavy that the horses jibbed, and eventually sat down like dogs on their haunches. There was nothing for it but to tie up our riding horses, unload the araba, and then altogether give it a shove, till the horses with a plunge took to drawing, and rushed on for a few hundred yards, to stick fast again; and this they did so often that it was an hour before we got to the top, a distance of a mile. Then all the luggage had to be fetched up and reloaded . . . To make matters worse, a heavy thunderstorm came on, and we were soon, in spite of our mackintoshes, a cake of mud and slush."

That in the day time. At night they had generally to sojourn in the villages, of which the following is a specimen:

"The dirt of the villages is beyond belief. Huge heaps of manure are on every available spot. . . . Dead dogs and cats lie rotting within a few feet of the doors, while open cesspools are everywhere handy. The stable is never quite cleaned out. When the accumulated filth of years has raised the floor so that there is not sufficient head-room, the owner will clean out a foot or so of the top surface, leaving the good old foundation reeking beneath. Insects swarm; and a night in one of these rooms is death to sleep or rest. . . . One of our chief difficulties was to find a flat spot sufficiently clean to pitch our tent on; and constantly, when we had just got it up, we found a dead dog or some equally odorous neighbour close to windward of us."

"The village bread consists of flat tough cakes, exactly like old dirty saddle-flaps. . . . In most villages a little honey can be got; in one in three milk is to be had; in one in five, eggs. But in many nothing is forthcoming but the 'saddle-flaps.'"



But there are compensations. At times the scenery is grand; game is abundant in many districts; and pleasant hospitality awaited them at many halting-places. Killidghar was one of these oases. There, on their arrival, they

"were at once taken to a fresh two-storied house on the outskirts of the village, and shown into a room on the upper story, with boarded floor and clean divans, cool, fresh, and sweet, the windows looking into a vineyard filled with fruit-trees [*sic*], and on beyond across the valley, some quarter of a mile wide, to the steep, rugged hills."

Not only were they well lodged, but the villagers brought them bread, chickens, milk, eggs, *yaoutt* (misspelt *youatt* by Mr. Barkley), and a splendid comb of virgin honey.

We are told a great deal about the misgovernment of the country and the lawlessness of the inhabitants, and something may be learnt from this book of the characteristics of the different peoples. At the time of the author's visit, Circassians were arriving by hundreds; and as the Turkish Government is at the present moment receiving thousands of these emigrants from Russia, and settling them in Asia Minor and Armenia, it is interesting to note the effect of these forced additions to the population. As Mr. Barkley puts it, "They behaved as if they were lords and masters of the country and kicked up a row with every one . . . if all was not exactly to their taste." No wonder they are hated and feared by the settled communities upon whom they prey. The Mudir of one village said:—

"If you send Circassians here, we will shoot the lot at once. . . . Some were sent here years ago. We supported them for a year, we built them houses and gave them land, and all the time they were here they never did an hour's work, but at night they prowled about, stole our cattle and sheep and that of our neighbours, and treated us as if we were dependent on them."

Nor has Mr. Barkley much good to say of the other races with which he came in contact. He scarcely leaves to the Turks even the virtue of bravery, and he says that,

"not only is drunkenness almost as common among the Turks as it is with us, but they have apparently got over thinking it a sin and disgrace, and it is both openly indulged in and openly talked of. Few of the upper classes abstain, and many make it a rule to go to bed drunk every night. . . . The swell Turks delight in making up parties to the kiosks in the neighbouring vineyards, taking their womenkind with them. Several families will join in these outings. All get drunk, men and women, for days together. Husbands get confused, and mistake their neighbours' wives for their own; quarrels, fighting, and murders often take place, and the generally phlegmatic Turk becomes when drunk a raging madman. If this is all true, and we had it so constantly repeated and confirmed in different towns that I cannot help believing it is, the end of the Turk is nearer than I thought."

It would be interesting to know the nationality of the persons who gave the author this information. For those who know the Turks comment is needless, and those who go to the book for information will find their faith in the author too much shaken to accept such astounding statements on his authority alone. He "learnt another fact

at this place"—viz., that a Turkish woman thinks she will lose her husband's affection if she becomes a mother. Perhaps it was there the author also learnt that "five piastres are a shilling!"

Although he claims to have ridden through Armenia, he scarcely entered the chief province; but what he saw of the Armenians does not seem to have impressed him favourably:—

"Emigration or self-help of any sort is beyond them; and even if the men would quit the country, the women would not, and would use their irresistible powers of tears and entreaty to bind their mankind under the Turkish yoke. Poor creatures! hundreds of years of oppression have stamped out all manly feeling and made them what they are—a fit people for slavery, whose noblest ambition is to cheat and outwit their masters, an operation they perform with great skill."

And again:—

"The Turks are the best friends the missionaries have, for they simply leave them alone."

The real enemies to the mission work are the Christians, and they carry their enmity so far that the missionaries and their wives cannot go out into the streets without being abused in the vilest language, mobbed, or stoned. . . . I sadly fear the missionaries lend the cloak of religion to these Armenians, who accept it to hide their swindling, lying, cheating, and other mean vices, and also because they think, and truly, that they may get a little protection from the missionaries, and through them sometimes have justice done them."

The author comes to the conclusion that if the Turks were removed for a short time, the three denominations of Christians would cut each other's throats.

The misspelling of geographical names throughout the book is flagrant, and there is a liberal sprinkling of other errors. The defender of Kars is written Muchtar Pasha; we have Hussein Arni Pasha instead of Hussein Avni Pasha; and we are told that the news of the Battak massacres was published in England in August 1877—the massacres were almost forgotten by that time.

J. B. PINKER.

*Parson and Peasant: Some Chapters of their Natural History.* By J. B. Burne. (Methuen.)

There is an air of truthfulness, as well as of modesty, about this little volume, which cannot fail to create a favourable impression. From the dedication—"To the memory of Francis Rivers, Peasant and Parish Clerk"—to the last chapter, which deals with the worries of a school-teacher's life, there is abundant evidence that the writer is in thorough sympathy with his surroundings. He has found in the small and, as some think, dull sphere of a country parish congenial occupation and numerous opportunities for usefulness, and he possesses that common sense which in such circumstances is likely to be more serviceable than eloquence or erudition. Mr. Burne may, indeed, be both eloquent and erudite. We know him only through his book; and there he simply stands out as a country parson, who loves his work and loves his people, and through this love has acquired an intimate knowledge of both, which he im-

parts to the world in a pleasantly-instructive fashion.

Although inferior to Dr. Jessopp as a humourist, Mr. Burne is by no means wanting in shrewdness of observation and witty remark; and, while thoroughly appreciating the many good points in the English peasant and his genuine virtues, he is also quite alive to his defects. Thus, in the chapter entitled "The Peasant Behaving Pretty," he comments upon those forms of rustic insincerity—one must not call it hypocrisy—with which most dwellers in the country who mix with their poorer neighbours are familiar. The casual visitor from town who tries to enter into conversation with the ordinary labourer or his wife will not, as a rule, get much out of them. But the parson or squire will, at any rate in the southern counties, meet with a good deal of that questionable courtesy which consists in saying what is likely to be acceptable rather than what is true. Such procedure is not the result of any deep-laid plan, but a habit transmitted from a less independent past. The parson will, perhaps, receive a little delicate flattery about his last Sunday's sermon, coupled with an expression of regret that rheumatism—for which there is nothing so good as "new" flannel—so often keeps man and wife from Church. The squire will have a polite inquiry after his honour's health, but an *obiter dictum* on the difficulty of keeping up club payments in these hard times may also reach his ear. But if either parson or squire should happen to be on the other side of the hedge when Hodge and his mate are eating their "nunchoon," or ear-witness when the village matron is scolding a refractory child, there will be irresistible proof that rustic tongues have two sides. But then in that respect there is not much difference between peasant and peer. Their vocabularies are not identical, but with the spread of Board schools and "society" newspapers even that distinction may in time be effaced.

Mr. Burne has some excellent observations on what he calls the "Peasant in Service"—meaning thereby not the agricultural labourer, but the domestic servant who comes from a cottage home. The position of servants in most modern households has undergone a mighty change during the last thirty years. The demand has exceeded the supply. The facilities for changing situations have stimulated the desire for change, and the general spirit of the times has destroyed the old idea of dependence on the one side and responsibility on the other.

"The eye of the maiden of the period looks to the hand of her mistress for nothing but possibly her old gloves—guidance and admonition she is prone to resent. . . . The relation in which she and her mistress stand to each other she is inclined to consider as by way of bargain—a certain amount and kind of work in return for so much money."

Not that the fault is on one side only, for indifferent service is, as often as not, the result of indifference on the part of the employer. The good offices of the parson may in these altered circumstances be as needful as ever, but have certainly become less easy to perform; and in most cases he knows less about the servants in the "great

house" than of any other habitual attendants at church. With the maids of all work he is, however, brought into frequent contact. They are constantly coming home and often are really unfit to go out.

"In their first place probably they were unfortunate; set to work beyond the little strength which they brought with them, their growing limbs were strained, and their constitution was still further weakened by the low diet which was all that their employers could afford them. They came back sadly out of health, and by reason of anaemia, the doctor says, have ever since been incapable of service, except for a short spell. Would that they were as incapable of marriage! From this class come the least capable wives and mothers."

But Mr. Burne is ready to testify to the general thriftiness of the peasant, and one of the most interesting chapters in his book is that in which he discusses the benefits of village co-operative stores. The subject is treated in a very practical way; and the trade accounts of a little business are given, which show that even in a parish with only 600 people it is quite possible to carry it on with profit to the shareholders as well as with advantage to the customers.

"The old village shop owed its failure very much to buying upon credit; so soon as the town grocer got the little tradesman well upon his books, he could shoot the rubbish of his grand shop on to the village counter at his own price";

and, we must add, so soon as the peasant got into debt, he lost the right to complain and the power to go elsewhere.

We have no space to follow Mr. Burne further, and take leave of him with regret. There are many social problems upon which his observations throw light; and, though his experience has been gained in a limited area, it is the experience of a thoughtful man, gathered slowly and digested leisurely, and thus, like the ripe fruit of a cultured tree, is worth having.

CHARLES J. ROBINSON.

#### NEW NOVELS.

*A Bolt from the Blue.* By Scott Graham. In 3 vols. (Sampson Low.)

*John Squire's Secret.* By C. J. Wills. In 3 vols. (Ward & Downey.)

*The Prince of the Glades.* By Hannah Lynch. In 2 vols. (Methuen.)

*The Christ that is to be.* (Chapman & Hall.)

*A Sappho of Green Springs, &c.* By Bret Harte. (Chatto & Windus.)

*A Domestic Experiment.* By the author of "Ideala." (Blackwood.)

*The Golden Lake.* By W. Carlton Dawe. (Trischler.)

FROM some press notices which appear at the end of *A Bolt from the Blue* it would appear that the author is a man. If this is the case, all that can be said is that he has managed by his style of writing to disguise the fact remarkably well. The book in question shows a subtle intimacy with feminine weaknesses, instincts, and impulses, not often possessed by men; while, on the other hand, it exhibits little knowledge of, or sympathy with, masculine attributes, nor

is a thoroughly commendable male character to be found throughout its pages. John Le Breton, the handsome, winning, good-for-nothing libertine, and Reaper Slingsby, the vulgar parvenu and millionaire, are portraits hackneyed in conception and, in regard to at least one of them, overdone in treatment; Sir Robert Strange, the moral young man of the story, is too saturnine and ill-tempered to be attractive; and no other men play important parts. With the women it is entirely different: Mona Le Breton, who, finding after a year of married life that her husband has already been divorced under peculiarly scandalous circumstances, forthwith leaves him, and hides herself under her maiden name in a country rectory, is a delightful creation; and so to a less extent are Maud, Ethel, and Daisy Carpenter, the rector's three daughters, Lady Strange, the mother of Sir Robert, and Julia Slingsby, the vulgar parvenu's still more vulgar daughter. In point of style the novel is above the average, and it contains plenty of shrewd and even original remarks; so that on the whole it might have been declared a good one, but for a distinctly impotent conclusion. That Mona, the lovable, should be put out of the way by the gross expedient of an express engine, in order to let a worthless *divorcé* and his uninteresting wife unite again, is a provoking miscarriage of poetic justice.

Without doubt *John Squire's Secret* is an entertaining book, though, unfortunately, the entertainment is not of a very high order. Mr. Wills is not devoid of valuable literary qualifications: his books descriptive of Persian habits and society have for some time been recognised as valuable contributions to our knowledge of that country; and he has a keen eye for salient points and eccentricities of character, which, united to an easy, bantering style, gives plenty of liveliness to his narratives. More than this, however, is required for a good novel. That the book before us has scarcely any plot is perhaps of no consequence, seeing that the author's strength lies in descriptions and character studies. Its defect is that these studies are far too numerous and in some cases unpleasantly overdrawn. That Jack Cumberbatch and his sister Lucia should succeed in interpreting a hitherto unintelligible cipher in an old Persian traveller's diary, and that Jack on the strength of the information acquired should undertake a journey to the East in quest of buried treasure, is all very well in its way, and a perfectly legitimate *motif*. But one would prefer to read a narrative less overdone with "smart" writing, and less obstructed at every turn with the introduction of new characters, which require from one to half a dozen pages to set them off properly; in particular, the Americans, Solon G. Doubleface, Sacharissa Doubleface, and Abiram P. Skinner, who all indulge in the vilest transatlantic slang, seem imported into the tale merely for the purpose of exhibiting the writer's commanding knowledge of that species of *argot*. The part of the book which deals with Persian life is interesting.

*The Prince of the Glades* is a story of the Fenian movement by a writer who dedicates

her book to Miss Anna Parnell, and who not only sympathises with the aims of that exploded agitation, but entertains painfully despondent views on the present condition of Ireland under the yoke of foreign aggression. We are gravely assured in the opening chapter that in that downtrodden country twenty years ago

"trade was brisker, the people had more money to spend, and spent it more freely; the summers were warmer and longer, and the look of the land not nearly so desolate and irredeemably bad. Then the general mood was livelier, less thoughtful, and less darkly political; rebellion had no disastrous effect upon wit, and the national jig had not fallen into desuetude, &c., &c."

Luckily for the patience of the reader, this strain is not continued throughout; and, though veiled allusions to Saxon oppression now and then appear, and the rural constabulary are most commonly brought under our notice as "the representatives of foreign rule," the story is not altogether sacrificed to partisan philippics. It is a pity the latter should have appeared at all, for there is plenty of good stuff in the book. The O'Moore of Carrighmore, an absentee landlord, living a butterfly life in Paris, Godfrey his heir, left to vegetate at home, and imbued with wild dreams of liberating his country *vi et armis*, and the Diana-like Camilla Knoys, a veritable hero in petticoats, are all well worth reading about.

We have been rather overdone of late years with what, for want of a better name, we may call the post-dated order of romance, offering us a peep at mankind as he will be 500 or 1000 years hence. Few of them can challenge comparison in point either of imagination or interest with Lord Lytton's *Coming Race*, which initiated this style in fiction; but so far as we are aware, no writer hitherto has ventured upon the experiment of choosing the Second Advent of the Messiah as a subject for an ordinary novel, and *The Christ that is to be* may at least upon this ground lay some claim to originality. Here, however, originality ends. The anonymous author of the book, rejecting popular beliefs upon the subject, places our Lord's reappearance in London in the year 2100 A.D.; and, so far from "coming in the clouds with power and great glory," assigns to him a ministry resembling in all essential particulars the one recorded in Biblical narrative. Christ appears in his original character as a teacher and healer; as before, he is despised and rejected of men; in the end he miraculously vanishes from sight and is seen no more, when just upon the point of falling into the hands of a hostile mob urged on to his destruction by the Pharisees, Sadducees, and Elders of the latter days. Apart from the rather daring nature of its leading conception, the tale does not contain much that is particularly striking. The author displays remarkable clearness in his exposition of popular beliefs, and is judicious in his method of contrasting them; nor, with the exception, perhaps, of Christ's disappearances from sight—which, if not actually suggestive of pantomime, have at all events an Apocryphal Gospel air—does he show other than becoming reverence in



his treatment of a subject which might easily have lent itself to travesty.

Bret Harte is almost matchless as a proficient in the difficult art of writing a short story well. *A Sappho of Green Springs* is the title given to a book containing four tales from his pen of life on the Pacific slope. They abound in those boldly drawn types of Western civilisation, and in that subtle combination of the humorous and pathetic, for which the writer has long been famous. Everyone will give them a welcome reception.

*A Domestic Experiment* has narrowly missed being a very good novel. At first start it looks as if it were going to be a story of the pattern that is now being rather frequently adopted by lady writers, wherein the central figure is a husband of idiotic or immoral or otherwise objectionable character, whose reclamation and moral enlightenment at the hands of the very superior person he owns for a wife is the crowning achievement of the story. However, Agatha Oldham turns out to be less superior than was at first supposed; she becomes flippant of speech, adopts fast society airs, and allows her feelings towards young Lord Vaincrecourt to run away with her a great deal too far. It is disgust with her husband which is leading her so far astray, but this is an explanation rather than an excuse. The weak point of the story is that it is difficult to imagine a woman of Agatha's clear-sightedness and culture ever having been attracted by such an insufferable snob and utter fool as Paul Oldham. The latter is described as being a society wit, but never makes a remark in keeping with his character throughout the whole course of the book. Where the author does attempt a humorous scene, as in the squabble between Mrs. Stubstile and her man-servant, the result is merely farcical. For the rest, the conversations are lively and natural, and the story only needs a little more intrinsic *vraisemblance* to make it abundantly interesting.

Tales of Australian exploration and adventure have that strong family likeness to one another which might be expected in the case of a country which offers strikingly little diversity in respect either of scenery or human inhabitants, and has scarcely anything distinctive to boast of except kangaroos and the boomerang. *The Golden Lake*, by W. Carlton Dawe, exactly resembles in all its important features a book called *The Lost Explorers*, by J. F. Hogan, published only a few months ago. In both books we find described, at somewhat wearisome length, monotonous marches over wastes of arid sand; and the resources of the English language are almost exhausted in the effort to depict adequately the torments of thirst endured on the journey. In both an inland city, situated close to a lake and volcanic mountain, is reached, an English captive is rescued from the natives, and the travellers only escape from the fury of the latter by the timely aid of a volcanic eruption which overwhelms the enemy *en masse*. However, there is sufficient difference in the treatment to exclude any suspicion as to the latter work being indebted for its plot or incidents to the

earlier one. Nor, even if such were the case, would it make much difference to that younger generation for whom this book is intended, and who will read with breathless interest the marvellous performances and escapes of Archie Martesque, and his cousin, Dick Hardwicke, with their black servant, "King" Jimmy.

J. BARROW ALLEN.

#### SOME BOOKS ON PHILOSOPHY.

*Philosophia Ultima*: or, Science of the Sciences. By C. W. Shields. In 2 vols. (Sampson Low.) Notwithstanding an ambitious title and a pretentious style—not wanting, however, in occasional passages of genuine eloquence—this is a very remarkable work. Its crowning point of interest is not its object, but its method; not its original thought, but its wonderful erudition. Briefly described, the purport of the book is to establish a harmony between science and revelation. It would seem that the professorial chair in Princeton College which Dr. Shields so admirably fills was established for that specific purpose. Considered in itself, nothing could more worthily occupy the energies of a broadly-cultured and profound thinker, whether in the study or the lecture-room; but it labours under an obvious defect. The conclusion to be established is foregone. Whatever the line chosen, the journey is bound to end at the appointed terminus. We need not point out how much this fact tends to invalidate the argument on the score of impartiality and sincerity. This has always been a defect in all our religious and Christian apologetics. They put forth at starting the conclusion presumptively reached only by due course of argument. The ratiocination may no doubt justify its alleged conclusion; but, on the other hand, it may not. In either case, the inevitable Q.E.D. haunts the impartial reader like a ghost which he is predestined to meet whether he wishes to or not. Some writers, when they have this kind of foregone issue to elaborate, manifest their sense of ratiocinative sequence by keeping it so far as possible in the background till the state of their argument justifies, if it does not demand, its presentation; but Prof. Shields scorns any subterfuge of this kind. Like an astute advocate who bends all his energies to impart to a jury his own overwhelming conviction of the validity of his case, Dr. Shields keeps his conclusion continually in the foreground. What that conclusion is we had better let him state in his own terms (vol. i., p. 401):

"Behold, then, at one glance the issue to which we are come. The summary want of the age is that last philosophy into which shall have been sifted all other philosophy which shall be at once catholic and eclectic, which shall be the joint growth and fruit of reason and faith, and which shall shed forth, through every walk of research, the blended light of discovery and revelation; a philosophy which shall be no crude aggregate of decaying systems and doctrines, but their distilled issue and living effect, and which shall not have sprung full-born from any one mind or people, but mature as the common work and reward of all; a philosophy which, proceeding upon the unity of truth, shall establish the harmony of knowledge through the intelligent concurrence of the human with the Divine intellect, and the rational subjection of the finite to the infinite reason; a philosophy, too, which shall be as beneficent as it is sacred, which in the act of healing the schisms of truth shall also heal the sects of the School, of the Church, and of the State, and while regenerating human art both material and moral, shall at length regenerate human society," &c.

As the speculative outlook, or rather millennial

dream, of a thinker of large culture and noble aspirations, these sentences read well. They will not, indeed, bear close investigation or analysis, but there is no mistaking the author's general purport. When we attempt, however, to reconcile this purport with what we are told elsewhere of the character of this universal harmony, we are met with serious difficulties. It would seem that Dr. Shields takes revelation in its traditional Biblical signification, so that every science claiming to be harmonised therewith must needs waive or withdraw all anti-Scriptural discoveries or implications. Thus he tells us of geology (vol. ii., p. 170):

"Such a result [i.e. harmony between Biblical and scientific geology] is rendered probable by the fact that devout naturalists and learned exegetes not deterred by former mishaps and failures are still endeavouring to trace a more exact parallelism between the six creative days of Genesis and the great cosmogonic epochs of geology."

Passing from the object of the book to its method, no terms of ordinary appreciation could do justice to Prof. Shield's erudition. His pages bristle with references to books and allusions to authors of every kind and every degree of merit. So much is this the case that some of his chapters present the appearance of an ostentatious parade of learning. At least one-fourth of the names he indiscriminately heaps together might very fairly be put out of court as trivial and unimportant witnesses. It is among these lesser known names that Dr. Shields may occasionally be found tripping. To take a single instance, he describes Pompinatus (vol. i., p. 46) as "an Aristotelian infidel who masked his impiety and vice under outward reverence to the Church." A verdict more shamefully unjust it would be hardly possible to conceive, as Dr. Shields may see for himself by reading the late Prof. Fiorentino's interesting biography, *Pietro Pomponazzi*. We have given greater space to Dr. Shields's work for the reason that it has excited considerable attention in America, and has been favourably noticed in Continental reviews. It is a work of much research and learning, but he has taken for his subject a theme on which anything like an ultimatum is at present wholly out of the question. In its discussion also he has not adopted the most promising course. Instead of finding a harmony between science and revelation by making the former defer to a Biblical estimate of the latter, he might consider how far every genuine and demonstrable discovery of scientific truth is itself a revelation, and whether any *Philosophia Ultima* is possible or desirable, other than the final vindication and triumph of all truth over all error.

*Why Does Man Exist?* By Arthur T. Bell. (Isbister.) Some three years ago Mr. Bell published a work entitled *Whence came Man, from Nature or from God?* The discussion of this "previous question" was intended, we are told, to introduce and lead up to the further interrogative "Why Does Man Exist?" Mr. Bell is evidently possessed by the *sacra fames* of knowledge. Like Mr. Arthur Clennam, in his attack on the circumlocution office, he assails our prominent physicists and philosophers with the persistent "wanting to know, you know," which is always so gratuitous and so disquieting to smug self-satisfied dogmatism. But while Mr. Bell may be credited with the first infirmity of noble minds, he cannot claim to have acquired the art of putting his questions in a logical form. Thus in his query of three years ago, "Nature" and "God," regarded as possible sources of man's being, cannot be said to be mutually exclusive each of the other. The question not only admits of another than a categorical reply, but the true answer—that which Mr. Bell himself adopts—is precisely a reply of that equivocal kind,

Thus, the answer might be—"From both: from Nature and from God, or from God through Nature;" and that is Mr. Bell's own solution of his problem, for on page 352 of his earlier work we read:

"To the question then whence comes man—Does he come from Nature or from God? we must, I think, reply:

"That not only Man but Nature also owe their existence to the Infinite Eternal Being—God who created all things."

The answer to the question, "Why Does Man Exist?" we find on pp. 303, 391, 421-2 of his later work:

"Man exists for the self-acquirement of knowledge, for the self-evolution of justice and love, and through their action the self-evolution of happiness."

We have brought Mr. Bell's two questions and their answers into juxtaposition, so that our readers may gain a clear insight into the author's standpoint, and the purport of his two books. They will be able to perceive that Mr. Bell sets himself to criticise those writers and schemes of philosophy which have dealt with the profound enigma of human existence and human destiny. The criticism is characterised by breadth, by considerable insight, and by a refreshing novelty of treatment; on the other hand it is marred by a lack of method, by diffuseness, both in style and matter, and by the adoption in his later work of a singularly uncouth and cacophonous nomenclature. A little consideration might surely have avoided such barbarisms as "efforting," "to effort," "functioning," "gravific action," &c., or such amazing compounds as "patriarch-parent-germ-cell." But with all deductions both as to style and matter, Dr. Bell's present, as well as his former, contribution to philosophical criticism draws the attention of the student. It is certainly a refreshing change from the monotonous wail of pessimism and naturalism which infects our contemporary thought to have man's destiny summed up as it is in his later work in these terms:

"God did not cause man to exist for His own benefit, His own pleasure, His own glory, seeing how great to God is the cost of his existence; but for man's benefit, that man, by his own free action, might make himself good and happy, might learn to know and to love Him more and more for ever."

"MANUALS OF CATHOLIC PHILOSOPHY.—*Psychology*. By Michael Maher, S.J. (Longmans.) This is by no means the least excellent in the series of Manuals to which we have already directed attention in the ACADEMY. Probably the greatest utility of the series for the general reader is to be found in their common attempt to recal to the minds of modern thinkers the substantial progress in mental and moral science which had been effected in the middle ages through the continual influence of Aristotle and the Schoolmen, especially Aquinas. Whether this renewed attention to the writings of one of the greatest of the Schoolmen is to be ascribed to the well-known Rescript of Leo XIII. we will not undertake to say; but at any rate, and speaking in the interests of general philosophical culture, we regard this revivification of the works of Aquinas as one of the most important developments of Romanism in modern times. Whether this new direction of Romanist studies will subserve the cause of Ultramontane orthodoxy, we think very doubtful. Aquinas is essentially a broad thinker; and it is only by the exegetical arts which Pascal exposed in his Provincial Letters that he can be made to subserve the interests of a narrow dogmatism. Father Maher modestly describes his work as "an attempt at an English exposition of the psychology of

Aristotle and St. Thomas." It is, however, much more than that. Aristotle and Aquinas form the basis of the book, but the superstructure is a compendious and accurate survey of all psychological systems and writers from their time to the present day. The Manual has therefore an utility beyond its designed scope. It may be read with interest, not only by Romanist students at Stonyhurst or elsewhere, but by the general reader who wishes to gain a conspectus of psychological science. There is, we need hardly say, in all these Catholic Manuals a particular point or *crux* wherein, if at all, any deviation from philosophical impartiality or undue concession to Romanist dogma may be looked for. In psychology the great *crux* both for Romanist and devout Protestants, is the spirituality of the soul; and we turned with some eagerness to Book II., wherein that subject is fully discussed, to see if any further light had recently been thrown on it. We have not been able to discover any essential addition to former theorising on the mysterious subject. Both the simplicity and spirituality of the soul are founded on reasons as old as the first speculations on its being. But these reasons are sometimes placed in a new light, and are corroborated by arguments and analogies drawn from the most recent progress of psychology. The Manual, in short, is a genuinely useful contribution both to its subject and to the series of which it forms a part.

*The Two Kinds of Truth*. By T. E. S. T. (Fisher Unwin.) An interesting chapter in philosophy might be written on duality in relation to truth. Besides the exoteric and esoteric truth of Greek philosophy, we have had the twofold truth of the Renaissance, the explicit and implicit truth of the Schoolmen, and still later speculations as to a duality in the very mode of apprehending truth as if the two hemispheres of the brain discharged their functions unequally. The author of *Two Kinds of Truth* insists on a duality which is not new, and which is not founded on a logical subdivision. He says:

"It must be recognised at the outset that there are two distinct kinds of truth: first, those which belong to the material world and to the natural sciences, all of which prove themselves to our reason by experience and experiment, which have been called arbitrary or empirical, and which we will call Natural Truth; and, secondly, those which are necessarily and universally true under all circumstances, at all time, in all places, and in all relations conceivable by the mind. These we will call Universal Truths" (p. 2).

Our readers will perceive that this distinction resembles the Kantian distinction between synthetical *a priori* knowledge, and empirical knowledge which is founded on perception. But in point of fact no such division is logically possible. Natural truths can only be those which seem to us natural, and universal truths can similarly only exist in relation to our limited faculties. Besides which, the two truth-realms are not distinct. They overlap in every direction. That  $2+2=4$  is surely a natural truth; many would also pronounce it to be a universal truth, though philosophers like Mill would deny its universality. On the whole, a genuine truth-seeker cannot be too cautious in making his own personality and experience a criterion of truth, whether merely human or transcending human cognition. T. E. S. T. manifests a considerable amount of scientific acquirement and of original thought, and his book—though we regard its starting-point as unphilosophical—is certainly worth reading.

## NOTES AND NEWS.

MISS AMELIA B. EDWARDS has left England this week for the Riviera, Italy, and Sicily—for the benefit of her health. We regret to say that she has never entirely recovered from the effects of the accident she met with, just a year ago, at the end of her lecturing tour in the United States.

MR. WILLIAM SHARP, after wintering at Rome, has now turned his face homewards; but proposes to spend a month in Provence and another in Paris, before returning to England. While at Rome, he passed much of his time in visiting the historic and picturesque scenes of the Agro Romano. As a record of his "memories and impressions," he composed a number of poems, which he has had printed on the spot in a little volume entitled *Sospiri di Roma*. Written from a frankly impressionistic point of view, their manner is also original in that rhyme has been deliberately abandoned for irregular rhythmical cadences. The book may be obtained from the author, care of Miss M. B. Sharp, 2, Coltbridge-terrace, Edinburgh. A limited number of copies will have, for frontispiece, a portrait etched by Mr. Charles Holroyd.

MR. W. CONNOR SYDNEY, having passed the proofs of his two volumes on England and the English of the Eighteenth Century, has at once begun writing his book on the social condition of the country between the Restoration in 1666 and the Revolution nearly thirty years later. He is gathering, from all accessible sources, illustrations of the manners and customs of the age. Some chapters of the work will appear in one of the monthlies, and the first article will be on "London before the Great Fire."

THE REV. A. L. MAYHEW has undertaken to prepare for the delegates of the Clarendon Press a new edition of the famous Early-English dictionary, *Promptorium Parvulorum*, formerly edited by the late Albert Way for the Camden Society. The work is so valuable that it ran out of print, and was so often asked for by students that Dr. Furnivall obtained the consent of the Camden Society to a new edition of it, and then the agreement of the Oxford delegates to appoint Mr. Mayhew the editor, and publish the revised work. He will bring the whole book up to date, while adding to the latter two-thirds of it the same fulness of illustration which Mr. Way gave to the first third, but was unable to continue.

*Michael Villiers, Idealist, and other Poems*, is the title of a volume by Miss Hickey, shortly to be published by Messrs. Smith, Elder, & Co.

MESSRS. SWAN SONNENSCHNEIN & Co. are adding to their "Social Science Series" a volume of essays, entitled *The English Republic*, by Mr. W. J. Linton, the wood-engraver and poet, who was at one time associated closely with Mazzini and other exiles in this country. The essays have been selected from the pages of *The English Republic*, a serial issued by Mr. Linton during the years 1851 to 1855. They will appear, with the author's permission, under the editorship of Mr. Kington Parkes.

MR. T. FISHER UNWIN'S announcements for the spring season include *With Gordon in China*: being Letters from Lieutenant T. Lyster, R.E.; *The Real Japan*: Studies of Contemporary Japanese Manners, Morals, Administration, and Politics, by Mr. Henry Norman, with illustrations from photographs by the author; and *The Stream of Pleasure*: a Narrative of a Journey down the Thames from Oxford to London, by Mr. and Mrs. Pennell, illustrated by the former.

MR. HENRY LING ROTH has just completed a translation of Crozet's *Voyage to Tasmania, New Zealand, the Ladrone Islands, and the Philippines*



in the Years 1871-72. It will be published very shortly by Messrs. Truslove & Shirley, with a preface by Mr. James R. Boosté, librarian of the Royal Colonial Institute. The book will be uniform with Mr. Roth's *Aborigines of Tasmania*, and the edition will be limited to 500 copies.

UNDER the name of "The Westminster Library," Messrs. Griffith, Farran & Co. propose to issue, in handsome library form, some of the works of standard theology which have already appeared in their cheap series of *The Ancient and Modern Library of Theological Literature*. Among the earlier volumes will be the First and Second Prayer Books of Edward VI., the Confessions of St. Augustine, and the Prose Works of Bishop Ken.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. will publish immediately after Easter a novel in three volumes, by Maxwell Grey, entitled *In the Heart of the Storm: a Tale of Modern Chivalry*; also *There and Back*, by Dr. George Macdonald, in three volumes; *Bonnie Kate: a Story from a Woman's Point of View*, by Mrs. Leith Adams, in three volumes; and a new edition, in one volume, of *A Sensitive Plant*, by E. and D. Gerard.

THE next volume in Mr. Walter Scott's series of "Canterbury Poets," will be a Selection of *American Humorous Verse*, edited by Mr. James Barr.

MESSRS. METHUEN will publish during next month *Old English Sports and Pastimes*, by the Rev. P. H. Ditchfield, rector of Barkham, in Berks.

*Historic Thanet* is the title of a work by Mr. James Simpson, announced for early publication through Mr. Elliot Stock.

THE next volume of the new weekly issue of "Cassell's National Library" will consist of Sir A. Helps's *Friends in Council*, a book which has not hitherto appeared in the series.

MRS. HUMPHRY WARD's forthcoming novel *David*, as well as many other new works, will be published also by Baron Tauchnitz in his collection, which has now for fifty years contributed so much to the popularity of English authors on the Continent.

THE last Bulletin of the Boston Public Library contains a facsimile of what is known as the 1493 edition of the Latin version of the first letter of Columbus announcing the discovery of America. The copy in the Boston Library is the only one of this edition in America, having been purchased at the Barlow sale in February, 1890. Mr. Barlow had purchased it from Col. Thomas Aspinwall, some time American Consul in London; but its earlier history is unknown. The only other known copies of this edition are in the British Museum. The facsimile has been well reproduced by the heliotype process. Prefixed to it is the translation of Mr. R. H. Major, made for the Hakluyt Society.

MESSRS. MACMILLAN have just completed their cheap edition of the Works of Charles Kingsley, by the issue of the posthumous volume entitled *All Saints' Day and other Sermons*. The whole now consists of twenty-nine volumes, at the price of 3s. 6d. each; whereas previously the twenty-eight volumes of the collected edition could only be obtained at 6s. each. The difference in the number of volumes is accounted for by the edition of the present posthumous volume. Otherwise, they run side by side, except that the numerous illustrations by Mr. Linley Sambourne to *The Water Babies* have superseded the two more familiar ones of Sir Noel Paton. The book-buyer will continue to prefer the Eversley edition of the novels and poems; for the million there is the re-issue of the sixpenny

edition of the novels; but we can imagine nothing more appropriate than this edition for a public, a school, or even a village library.

*Corrections.*—We were unfortunate last week in our proof-reading. The initials of Mr. S. R. Gardiner, the historian, were wrongly printed; and the editor of the *Register of Winchester Commoners* ought to have been given as Mr. Holgate. We may also mention that the price of that book to subscribers will be 7s. 6d.

#### FORTHCOMING MAGAZINES.

THE April number of the *Contemporary Review* will open with an elaborate article, communicated by a continental statesman, on the relations between Italy, France, and England, denouncing the Triple Alliance, and urging the re-constitution of a Western Alliance, in concert with the Vatican.

THE wide sphere of interest covered by the newly-named *Imperial and Asiatic Quarterly Review* and *Oriental and Colonial Record* may be gathered from the titles of some of the articles to appear in the April number. General Tcheng-ki-tong will write on "Chinese Culture as compared with European Standards," dealing specially with literature and commerce; Moulvi Rafi-uddin Ahmad will describe the condition of Muhammadan women, and a Brahmin official the Hindu family, both emphasising the inferiority of Western civilisation; while General Légitime, ex-president of Hayti, will advocate the introduction of an English constitution into his native island. Anonymous articles will treat of railways in Kashmir, and the Emin relief expedition.

IN the April number of the *Antiquary* a paper will appear by Mr. Alfred Hudd, who is now at Luxor, on the most recent Egyptian explorations; Mr. Haverfield will give his quarterly paper on Roman Britain; and the Rev. J. Hirst will describe the "Limes Germanicus," and the intended operations of general investigation shortly to be commenced on that wonderful old Roman rampart by the representatives of five German governments.

THE *Reliquary* for April will contain the first of a series of papers on "Irish Cathedrals," beginning with the Province of Ulster; with illustrations of Armagh, Clogher, Connor, Derry, Dromore, Downpatrick, and Raphoe.

AN article on the "Salons of the Revolution and the Empire" will appear in the April number of the *Century Magazine*, illustrated with portraits of Mme. de Staël and Mme. Roland.

PROF. HERBERT E. RYLE, of Cambridge, has undertaken to contribute a series of articles on "Genesis" to *The Expository Time*. The first article, which will appear in the April number, deals with the origin of the Creation narrative.

#### UNIVERSITY JOTTINGS.

THE council at Cambridge have accepted an offer made by Mr. S. Sanders to place a series of statues in the empty niches on the exterior of the Divinity School. As agreed in consultation with the divinity professors, the statues will be: Archbishop Parker; Bishops Fisher, Andrewes, Jeremy Taylor, Pearson, and Lightfoot; Erasmus, Benjamin Whichcote, and Daniel Waterland.

THE Syndicate appointed last November to consider the question of agricultural education at Cambridge have reported in favour of establishing a special board for agricultural studies. It is proposed to found two readerships—in agricultural botany and agricultural chemistry—each at a yearly stipend of £450, with the

assistance of the Cambridgeshire county council; and to grant certificates in agricultural science and practical agriculture, after examinations open to candidates who are not members of the university.

THE general board of studies at Cambridge have re-appointed Mr. Marr to be lecturer in geology for another term of five years.

THE library syndicate at Cambridge recommend that the annual grant from the chest towards the maintenance of the library be raised from £4000 to £5000. The estimated expenditure includes £2850 for salaries and wages; £1600 for purchase of books; and £650 for binding.

MR. MICHAEL E. SADLER, secretary to the Oxford delegates for university extension, has written a little pamphlet entitled *On the Eve of Change*, in which he formulates a plan for the establishment of provincial University Extension Colleges, formed by the combination of several towns, and manned by peripatetic teachers. He has worked out in some detail not only a syllabus of systematic instruction, but also a financial statement, in which fees are estimated to yield only £600 out of a total expenditure of £2000. The success of the plan seems to depend entirely upon the probability of obtaining a grant from the Treasury.

THE little volume of *Echoes from the "Oxford Magazine"* has now reached its third edition.

THE free evening lecture next Wednesday at University College will be delivered by Prof. R. S. Poole, who has taken for his subject "The Universities of Egypt: Heliopolis, Alexandria, and Cairo."

#### ORIGINAL VERSE.

##### THE OLD BOAT.

A WORN-OUT boat upon the shore,  
The children's playground is it now,  
The troubled deep it tempts no more,  
It lies at rest like rusty plough.

And yet it basks in bright noontide,  
It echoes gladly childish voices;  
A sailor's wife leans here, and wide  
Her outlook till her heart rejoices.

Here lovers meet when dusk draws near,  
Their voyages have scarce begun;  
Ah! may they keep vows true and dear,  
Until their resting days are won.

For 'tis not every craft that lies  
So calmly on a kindly shore;  
And 'tis not every heart is wise  
To cherish love when youth is o'er.

BEATRIX L. TOLLEMACHE.

#### MAGAZINES AND REVIEWS.

THE March number of *Folk-Lore* (David Nutt), which begins a second volume, contains two articles of general interest: the opening address of the president of the Folk-Lore Society for the current session, Mr. G. L. Gomme, in which he claims a very high rank for his study, urging that it should be allowed an independent section, by the side of anthropology, in the British Association; and a report on folk-tale research in 1889-90, by Mr. E. Sidney Hartland, in which he carefully distinguishes between stories taken down from oral tradition and those wrought up for literary purposes. The room for differences of opinion among folklorists is well exemplified by comparing Mr. Hartland's review of Mr. Joseph Jacobs and Mr. Jacobs's review of Mr. Hartland. Perhaps the most notable paper in the number is that by Dr. E. Gaster on "The Legend of the Grail." In opposition to those who would assign to it a mainly Celtic origin, he contends that the central idea of the quest

is to be found in the post-classical legend of Alexander the Great, and his attempt to force the gates of Paradise, as told by the Pseudo-Callisthenes. This central idea has, of course, been largely modified through the agency of Christian conceptions. Dr. Gaster will continue the subject in another number. We may also mention a note from Dr. Douglas Hyde, the Irish folklorist, who is now in New Brunswick, where he finds that many of the Indian stories are certainly derived from Gallic or French sources, probably through the Hudson Bay *voyageurs*.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- CARTAUT, A. *Torres-cuities grecques*. Paris: Colin. 25 fr.  
 CARTERON, R. *Souvenirs de la campagne du Tonkin*. Paris: Baudouin. 7 fr.  
 CUNET, Vital. *La Turquie d'Asie: géographie administrative, etc.* Fasc. 1. Paris: Leroux. 4 fr.  
 DU BLED, Victor. *Orateurs et tribuns 1789—1794*. Paris: Calmann Lévy. 3 fr. 50 c.  
 GIACOSA, A. *Nel paese dei turbanti. Viaggio in Dalmazia, Erzegovina e Bosnia*. Turin: Loescher. 4 fr.  
 GREGOROVIC, L. *Die Verwendung historischer Stoffe in der erzählenden Literatur*. München: Buchholz. 1 M. 20 Pf.  
 HEBELFELDER, J. *Goethe in der Schweiz*. Leipzig: Hirzel. 3 M. 60 Pf.  
 HUMBER, le Comte de. *Une année de ma vie 1848—9*. Paris: Hachette. 7 fr. 50 c.  
 KOCH, J., u. F. SEITZ. *Das Heidelberger Schloss*. 5. u. 6. Lfg. 2. Abtlg. Darmstadt: Bergsträsser. 40 M.  
 NEUWIRTH, J. *Peter Parler v. Gmünd, Dombaumeister in Prag, u. seine Familie*. Prag: Calve. 5 M.  
 RAHNSTEIN, H. G. *Wanderungen durch die französische Literatur*. 1. Bd. Vincent Voiture 1597—1648. Oppeln: Franck. 4 M. 50 Pf.  
 ROME pendant la semaine sainte. Paris: Boussod. 40 fr.  
 TRARY, H. *Essais de critique*. Paris: Colin. 3 fr. 50 c.

#### THEOLOGY, ETC.

- ABRAHAM'S 1121 zu Soissons verurtheilter Tractatus de unitate et trinitate divina. Aufgefunden u. erstmals hrsg. v. R. Stölze. Freiburg-i.-Br.: Herder. 2 M. 80 Pf.  
 HARNACK, A. *Grundriss der Dogmengeschichte*. 2. Hälfte. Die Entwicklg. d. Dogmas im Rahmen der abendländ. Kirche. Freiburg-i.-Br.: Mohr. 3 M.  
 ZAHN, Th. *Geschichte d. neuestamentlichen Kanons*. 2. Bd. 2. Hälfte. 1. Abth. Leipzig: Deichert. 5 M. 70 Pf.

#### HISTORY.

- BEAUF, J. *Zur diokletianischen Christenverfolgung*. Tübingen: Fues. 3 M.  
 BOUCHARD, *Système financier de l'ancienne monarchie*. Paris: Guillaumin. 12 fr.  
 D'ARBOIS DE JUZAINVILLE, H. *Recherches sur l'origine des noms de lieux habités en France (périodes celtique et romaine)*. Paris: Thorin. 16 fr.  
 FONTES rerum austriacarum. 2. Abth. Diplomataria et acta. 43. Bd. 2. Hälfte. Leipzig: Freytag. 9 M.  
 HOLST, H. v. *Verfassungsgeschichte der Vereinigten Staaten v. Amerika seit der Administration Jackson's*. 4. Bd. 2. Hälfte. Berlin: Springer. 8 M.  
 LORENZ, O. *Die Geschichtswissenschaft in Hauptrichtungen u. Aufgaben, kritisch erörtert*. 2. Thl. Leopold v. Ranke. Berlin: Besser. 8 M.  
 QUETSCH, F. H. *Geschichte d. Verkehrswesens am Mittelrhein von den ältesten Zeiten bis zum Ausgang d. 18. Jahrh.* Freiburg-i.-Br.: Herder. 7 M.  
 TERNIER, *Mémoires politiques et militaires du général, 1770—1816, p.p. C. de la Chanonnie*. Paris: Plon. 7 fr. 50 c.  
 WIESNER, L. *Le Régent, l'abbé Dubois et les Anglais, d'après les sources britanniques*. Paris: Hachette. 7 fr. 50 c.  
 ZELLER, J. *Histoire d'Allemagne*. T. VII. La Réforme: Jean Huss, Martin Luther. Paris: Didier. 7 fr. 50 c.

#### PHYSICAL SCIENCE, PHILOSOPHY, ETC.

- FIGUERE, L. *L'année scientifique et industrielle*. 1890. Paris: Hachette. 3 fr. 50 c.  
 KIRSEWETTER, C. *Geschichte d. neueren Occultismus. Geheimwissenschaftliche Systeme v. Agrippa v. Nettesheim bis zu Carl du Prel*. Leipzig: Friedrich. 16 M.  
 MEYER, H. *Anleitung zur Bearbeitung meteorologischer Beobachtungen I. die Klimatologie*. Berlin: Springer. 4 M.  
 SILVA, R. D. *Traité d'analyse chimique*, p.p. M. Engel. Paris: Masson. 8 fr.  
 WALTHER, J. *Die Denudation in der Würste u. ihre geologische Bedeutung*. Leipzig: Hirzel. 8 M.

#### PHILOLOGY, ETC.

- BRACKELMANN, J. *Les plus anciens chansonniers français (12<sup>e</sup> siècle)*. Feuilles 1 à 14. Paris: Bouillon. 5 fr.  
 CORNUTI artis rhetorice epitome, ed. et commentatus est I. Graevius. Berlin: Weidmann. 4 M.  
 DEIMLING, H. *Text-Gestalt u. Text-Kritik der Chester Plays*. Berlin: Mayer & Müller. 1 M. 20 Pf.  
 LANGLOIS, E. *Origines et sources du Roman de la Rose*. Paris: Thorin. 5 fr.  
 MEYER, W. *Die athenische Spruchrede d. Menander u. Philistion*. München: Franz. 2 M. 10 Pf.  
 MONUMENTI inediti, publicati dall'Istituto di Correspondenza archeologica. Supplemento. Berlin: Reimer. 40 M.  
 RAAB, C. *De Flavii Josephi elocutione quaestiones criticae*. Leipzig: Fock. 1 M.  
 ROSENTHAL, H. *Collectanea philologica*. Bremen: Heinsius. 7 M.

- SCHENK, R. *Observationes criticae in fabulas Aristophaneas*. Leipzig: Fock. 1 M.  
 STUDIEN auf dem Gebiete d. archaischen Lateins, hrsg. v. W. Studemund. 2. Bd. Berlin: Weidmann. 9 M.  
 WAGNER, R. *Epitoma Vaticana ex Apollodori bibliotheca*. Leipzig: Hirzel. 6 M.  
 WEISSBACH, F. H. *Anzanische Inschriften u. Vorarbeitung zu ihrer Entzifferung*. Leipzig: Hirzel. 3 M.  
 WILCKEN, U. *Tafeln zur älteren griechischen Palaeographie*. Leipzig: Giesecke. 10 M.

### CORRESPONDENCE.

#### MARY FITTON AGAIN.

London: March 11, 1890.

Out of the frost and fog of London, and in ulster and muffler, I went on Wednesday, February 23, into the bright sunshine at Nuneaton in Warwickshire. Leaving my traps at the "Newdegate Arms," I walked at a swinging pace through Stockingford, and soon got so hot that I had to take off my cap and unbutton my waistcoat. "Why, master, th' as'n't got th' 'at on," said a boy on the hill; and, soon after, a merry group of children broke into laughter as one said, "Oh, here's an old man without his 'at'!" I laughed back at them, and the little ones ran on with me, saying, "Put on thy 'at,'" "Why, he's got it in his 'and,'" "Put on thy 'at,'" &c., &c.; and so we went merrily trotting on to the North Lodge of Arbury Hall, where I bade the youngsters goodbye, and gave them sixpence for sweets. Another half-mile through the park—George Eliot's country it is, her nephew is agent for the Newdegate estate—brought me to the handsome stables (which I at first mistook for the Hall), and then to the Hall itself, where Mrs. Newdegate, the wife of the present Governor of the Bermudas, kindly welcomed me, and took me up to the picture gallery to see the two or three pictures of Mary Fitton among the heirlooms that had descended from Lady Anne Newdegate, Mary's sister.

We knew that Mary Fitton was the type of woman wanted as the original of the Dark Woman of Shakspeare's Sonnets; that is, she was a well-bred mistress of young William Herbert, and had a child by him in March 1601, soon after he was twenty-one and Earl of Pembroke. Did she answer the other requirements, so as to be the actual person? Was she the "Woman colour'd ill" of Sonnet 144, printed in 1599? Were her eyes the "raven black" of Sonnet 127? Had she no "red and white" in her cheeks, as in Sonnet 430?

"I have seen roses damask'd, red and white,  
 But no such roses see I in her cheeks,"

Were her "breasts dun" and her hair "black wires," as also in Sonnet 130?

To all these questions the Arbury portraits answered plainly "No." The first picture, dated 1592, is one of the two sisters, Lady Anne (then Mrs.) Newdegate at eighteen, and Mary Fitton at fifteen. Mary is a fair "red and white" girl, with brown hair and dark blue-grey eyes. The second portrait—which may be that of Mary Maxey, or any one else, but looks like Mary Fitton's—is older, but has still the same red and white complexion, brown hair, and blue-grey eyes; while the third—called by a later inscription the Countess of Macclesfield (which Mary was not) and the second daughter of Sir Ed. Fitton, and maid of honour to Queen Elizabeth (both of which Mary was)—is paler, but with the same blue-grey eyes and white breasts. We must, therefore, give up Mary Fitton as Shakspeare's lawless love, while keeping her as the type of that fascinating woman.

Coming down to the library, Mrs. Newdegate kindly showed me the family copies of the First Folio of Shakspeare's plays and his Sonnets. We hoped these had been Lady Anne's books, and that they would contain some contemporary MS. allusions to Mary Fitton; but, alas, they proved to have been bought by a later

Sir Richard Newdegate, while the Sonnets were the 1640 edition, not the original 1609. So we turned to the letters, and in them was plenty of proof of Mary's disgrace with Pembroke, and of the later scandal with Polwhele, whom she married about 1607; but no hint of any connexion with Shakspeare.

In the Calendar of the Carew MSS. is a postscript of Sir Robert Cecil's, dated February 5, 1601:

"We have no news but that there is a misfortune befallen Mistress Fitton, for she is proved with child, and the Earl of Pembroke, being examined, confesseth a fact [the guilt of being the father], but utterly renounceth all marriage. I fear they will both dwell in the Tower awhile, for the Queen hath vowed to send them thither" (Tyler, *Shakspeare's Sonnets*, p. 56).

Pembroke was sent to the Fleet, Mary Fitton probably somewhere else; and her father writes to Lady Anne Newdegate in one of his Arbury letters on April 22, 1601:

"I am in some hope of your sisters enlargement shortly; but what wilbe the end with the Erle, I cannot tell: so soone as [I] canne, you shall heare."

Mary was probably set at liberty soon after, for on May 24, 1601, her uncle, Sir Francis Fitton, writes to Lady Anne:

"I suppose your father by his stolne Jorne (journey) into Cheshyre (unknowne to me) hath acquainted you with some thinges consarnynge your systers estate; howe true, I knowe not, for I fynd haltinge with me in theyr courses for her: God graunte all be for the beste!"

After this, I suppose Mary Fitton got into her second scrape, though, if her mother in the following letter alludes to Mary's boy by Pembroke directly after his birth, and before he was dead, by March 25 (Tyler, pp. 66-7), the prior trouble which the mother implies by "worse now than ever" may possibly have been one with a player, or some like person:

"I take no joye to heer of your sister, nore of that boy: if it hade plesed God, when I did bear her, that shee and I hade bine beried, it hade saved me from a grāt delle of sorow and gryffe, and her from shame, and such shame as never hade Cheshyre woman; worse now then evar: wright no moer to mee of her."

The mention of the "boy" prevents our supposing that this "misfortune" was the "two bastard daughters" by her cousin Sir Richard Lusan (or Levison), son of the Armada admiral, who took seven Spanish ships, noted in Lord de Tabley's Cheshire Genealogies. At any rate, Mary's first husband, according to the same authority, was a Capt. Polewhele (Tyler, p. 84), who, according to her mother, was a knave, and took her with all her disgrace on her, to prove that she was no better than herself. Says Lady Alice Fitton, about 1607, of her son, to Lady Ann Newdegate, he

"fell into rallyng agaynst you ffor spekyng agaynst the mareg of your sister to Poulewhyell: it was oute of your vmar [humour], and that hee was worthie her. my ladie Francis [Fitton, Mary's aunt] saed she was the vyles woman vnder the sun. . . . Poulwhyell is a veri knave, and taketh the disgrace off his wyff and all her fryndes, to make the world thynk hym worthy of her, and that shee dessarved no better."

Yet, just at this time, Mary's uncle, Sir Francis Fitton, wrote on February 4, 1606-7:

"Good Sir John Newdigate, you are verie moche behoulding to my cosen Polewhele for his diligent care and friendly diligens in labringe aboute your cause contyned in the Lord Chancelors letter to you," &c.

And Sir Francis also mentions Polwhele favourably in his Will.

Admiral Sir Richard Levison has just three mentions of Mary Fitton in 1603-4; but, after 1610, when Francis Beaumont, of Stoughton,



Bedworth, &c., was writing enamoured letters to the widowed Lady Anne Newdegate, who afterwards refused him, he says of her sister, who must surely be Mary Fitton (then Mrs. Polwhele, aged thirty-three):

"Your most honorable and thrise-worthy sister, as faire as beautie it selfe, more faire and prettie than sparke of vellett, and as wittie as Pallas, is (and so I long wishe shee may be) in verie good healthe. Worthy shee is to be loved of that worthie Ladie that loves hir; and shee that loves hir, as worthy to be loved as any Ladie in the world. Of these two sisters I have vowed never to speake without some of their excellent embelliments: so I thinke I doo now, and so wil I ever doe hereafter."

This is doubtless the same Francis Beaumont of Coleorton whose letter about Chaucer is printed in Speght's edition (1599) and who died Master of the Charterhouse in 1624. Assuming that he used the word "sister" in its natural sense, and not in the vague one of friend or distant relative, Beaumont's letter testifies to the charm of the naughty Mary Fitton, who might well have conquered Shakspeare if she ever knew him. But, so far as our present evidence goes, she is not the "dark lady" of the Sonnets. Of the only letter of hers to her sister I have a copy, but it is a mere formal expression of regret that distance bars her from hearing from Lady Anne.

Mrs. Newdegate kindly promises to make further searches, on her next visit, in the Arbury Hall library and muniment-room for the presentation copy to Lady Anne N., of Kempe's *Wonder: A Nine Daies Danse from London to Norwich*, and for other letters that may mention Mary Fitton.

F. J. FURNIVALL.

#### THE FLEXIONAL INFINITIVE IN ENGLISH.

Oxford: March 16, 1891.

Mr. Mayhew appears quite unconscious of the fact that he has advanced no argument whatever in support of his confident assertion that I am wrong in claiming for the living English language a flexional infinitive. In his first letter he asserted that I had made a confusion between form and function, but he offered no proof of the assertion. He then exhibited the series of descending forms from *Infian* to "love," in a manner as if he thought that somehow was an argument. But it does not come into more than superficial contact with the question in debate. Under this head I admit all he says in the most absolute manner, and I do not see that my flexional infinitive is shaken. That when a new form "love" comes in, the old form *loven* must immediately disappear, is an assertion, not an argument.

This recapitulation was necessary, because Mr. Mayhew, in his second letter, proceeds like one in the position of a debater who had made good his footing by antecedent proof. He indulges in a confident expectation that I shall soon recant, because some years ago I made a mistake, and found out my error and corrected it. What an argument is here! Because when wrong I took the earliest opportunity of correcting my error, therefore now I shall presently acknowledge my error. Does not Mr. Mayhew see that in this fling of rhetoric he is assuming the point at issue.

But Mr. Mayhew forthwith claims the victory; he decrees himself an ovation, and riots in all the petulancies of a Roman holiday. In the exuberance of his glee, he challenges me to say whether in the phrase "The rapture of hunting the Snark" the word *hunting* is an infinitive. Because, if so, he warns me, this word is a different part of speech in this place from what it is in another phrase, such as "The hunting of the Snark." And this, Mr. Mayhew evidently thinks, is an argument invincible. Such as it is, it is the only thing of the nature

of an argument in his two letters, dressed as they are in the superficial semblance of argumentative phraseology.

He answers his own question. "Of course the true doctrine is, that there is here no change in the grammatical or formal character of the word *hunting*, and that the construction is equivalent to 'the rapture of the hunting of the Snark.'" Of course, indeed! In setting myself to reply to this answer which he gives to his own question, my hands seem almost as if they would hang down and refuse to work, for lack of hope to persuade. I have heard this before from other persons professing to be thinkers; and I apprehend that there are a good many persons, even cultivated persons, to whom the rough and ready plausibility of this "of course" will appear reasonable enough if not quite satisfactory. Therefore I will content myself with saying that, though there is no change in the formal character of the word, there is a change in the grammatical character, and that the one phrase is not the equivalent of the other, in the sense that it furnishes the grammatical argument required.

This is a psychological question; it cannot be answered by the new instruments of the exact phoneticians. This is the pivot of the whole issue, for this is the predicate of the proposition in debate. Certain words in *-ing* are before us. The question is, Can we, or can we not, in a given case of *-ing*, in such and such a connexion, say that it is a verb in the infinitive mood? In order to put this question, we ought first be agreed what constitutes an infinitive. Mr. Mayhew seems to attach this idea to a traditional set of forms. I think of it as independent of the form, and I think of the form secondarily, as the vestment of the idea. Herein I fear we are not upon common ground. The word "hunting" in one sentence may be a participle, and in another a substantive; in all that there is nothing to hinder but that in a third it may be a verb in the infinitive mood.

What the three learned Germans who are brought into court against me have to do with it I cannot make out; and, moreover, this was the place for proof and not for authority. There are places where an ounce of evidence is worth a pound of authority, and this is one of them. And I will add that these passages are of the sort which is of the lightest account. My experience of German learning says to me: Use their details and honour their industry; but be shy of their doctrine, and especially mistrust them when they get upon the high horse of big generalisation.

That *-en* passes into *-ing* is too well known to need proof. But I am newly in possession of some good illustrations from Prof. Edward Allen, of the University of Missouri, which I give here as much for their own interest as for their utility to my contention. The title of his article is: "The Origin in Literature of Vulgarisms." *Garden* becomes *gairding*, which is found in Coverdale; and Dunbar in "The Thistle and the Rose" has *gairding*: "And enterit in a lusty gairding gent." Prof. Allen thinks the ending *-ing* for *-en* is an inheritance from the northern dialect, and he illustrates this opinion by the following examples. From Sir David Lindsay, "All those quihilk *funding* (FUNDEN, found) bene on lyve." From King James: "And some were eke that *fallyng* (fallen) had so sore." From Henry the Minstrel: "This gud knyght said: deyr *cusing* (cousin) pray I the." It survives in: "I am much *beholding* (beholden) to you," which occurs in Roger Ascham: "Lady Jane Grey to whom I was exceedinge moch-beholdinge." I call attention to the fact that the past participle *-en* became *-ing*, and that in one instance, at least, it is still current. I think this helps to make it easier to admit that *-en* infinitival may have done the same in a certain group of locutions.

Controversy is dreary without a fundamental harmony as to the value of terms and the method of argument. It was like an oasis in a sandy wilderness, when we reached "The Hunting of the Snark." Here is verdure, and water, and birds, and the sound of the wind in the trees. From *Alice in Wonderland* down to the last booklet of this genial writer, entitled *How to Write a Letter*, all is full of kindness and winning humour. Here is that touch of nature which makes the whole world kin. These are the true *litterae humaniores*. There are moments when one would cry: Rather a booklet of his than all the tons of learning in Leipzig fair. Long may that happy pen retain its cunning.

J. EARLE.

#### THE NEW FRAGMENT OF EURIPIDES.

St. Andrews University, N.B.: March 14, 1891.

In reply to Mr. Housman's stricture, I trust I may be believed when I say that I had taken the correction of *διαφερομένη* (*sic*) to be too much a matter of course to be worth mentioning, and had at once marked it in my copy of *Hermathena*. Dr. Mayor will bear me out in saying that the same thing happened about the confusion of *σπαρτιά* and *σπαριά* in the *Athenian Constitution*, until I saw that it had been gravely noted by some one else. It so happened that the line was not one of those which I wrote out. If it had been so, I should have "jumped" with Mr. Housman. The time for "sober criticism" can hardly arrive until the promised photographic facsimile is before the world.

Meanwhile, shall I be adding sin to sin if I make one or two further suggestions?

B. ll. 18-22—

Lyc. 16. Cho. λόκος πάρεστι, κ.τ.λ.

Lyc. ποῦθ' ἦν λέγουσι τήνδε προσβῆναι πέτρην  
δρασμοῖς φυγοῦσαν; τίς δ' ἄρ' ἦν ἡδε στεγὴ;  
τίτες δὲ παύουσ' [ω] ὄντες ἐκ παλὰς πάρας;  
σήμεναι τὸν δίκαιον Ἄρεα, τί πρᾶσσεται.

A. (Left col.) l. 14—

ἐκτὸς μένοντες, κἄν τι καὶνὸν ᾖ, δόμων.

C (right col.) 65 and C (left col. 33) (in place of my previous guess)—

γυναικα θάνατος, τῆσδ' ὅπως βαίνουσα γῆς  
γῆας, τρέφουσα τοὺς ἔκγοντας ἐκ Διός.

For the blank in C (left col.), l. 30, I had imagined as a link something like

ἀρετῆς ἑκατὶ καὶ φυῆς ἰθαγενούς.

LEWIS CAMPBELL.

#### THE OSSIANIC SAGA.

University College, Liverpool: March 10, 1891.

Prof. Zimmer's new theory of the Scandinavian origin of the elements of the Ossianic Saga turns wholly on his etymology of the Irish words *fiann* and *féne*. I, for one, cannot accept any of the arguments, linguistic or other, which Prof. Zimmer advances to show that *fiann* and *féne* are Norse loan-words. Mr. Whitley Stokes has sufficiently vindicated the native origin of these words. It would take up too much of your space to discuss the points that Prof. Zimmer has raised to establish his theory. I will only touch a few of the simplest.

A genuine derivative of *féne* is *fénechas*. It occurs, e.g. (in Cormac and in the commentary on the *Amra Coluim Chille*), in a quotation that speaks for itself: *Is fás fénechas oc ferbaib Dé*, "the Irish law is void beside the words of God." This important word is never once mentioned by Prof. Zimmer. But he has tried to evade its discussion in a manner which, in his own phrase, is instructive. This is what he says on page 84 of his paper:

"Da man nun annahm, dieses durch Patrick und

die Neumercommission\* festgestellte irische Volksrecht sei aus der *birla fine*, d. h. dem Irischen vor Patrick's Zeit, umgeschrieben, so bildete man althergebrachte Weise nach *senchas* ein wort *fenchas* zur Bezeichnung des vorpatrickianischen Rechtsbuches der Iren."

Here Prof. Zimmer is at pains to make his public believe that *fenchas* was the common word used to denote the Irish laws. Yet *fenchas* is not Irish at all, nor ever was, but, if anything, is Shelta!

As to *teinn luegda* and Prof. Zimmer's explanation by an imaginary Norse *teinar lögðir*, I may add to Mr. Stokes's remarks that not only does this phrase never occur in Old Norse, but that *lögja* could never have been used in the sense that Prof. Zimmer gives to it. It means "to lower," "niedrig machen."

In order to make an Irish *Rus mac Trichim* into some unknown Scandinavian *Rus Tryggvason*, Prof. Zimmer selects the most convenient form, which happens to be the worst spelt. *Trichim* is the genitive of *Trechem*.

Lastly, one word about *Finnagail*, the Irish name for the Norwegians. Prof. Zimmer adduces no evidence whatever that *Hviti* was a frequent by-name among the first Scandinavian invaders of Ireland. It is unfortunate that when this by-name does occur, it is never translated by the Irish *Finn*, but is taken over as *Fuit* (LL. 205<sup>a</sup>, 48, *Fuit* LL. 172<sup>a</sup>, 7, *sift* LL. 205<sup>a</sup>, 58=*sheith*) adapted duly to Irish lips. Down to the end of the eighth century *Gail* denoted the foreigners of the South-western continent. These were no doubt by that time dark in hair and complexion. When the first Norsemen—an extremely blond type—appeared on their shores, it seems natural that the Irish should have called them *Finnagail*, "fair foreigners."

KUNO MEYER.

#### THE NAME OF THE ANGLO-SAXON RUNE p.

Ghent, Belgium: Feb. 28, 1891.

Independently of each other, Profs. Cosyn and Sievers have recently proved\* that the old name of this rune was *wyn*, as actually stated in a Salzburg MS., and not always *wen*, as was hitherto generally assumed.

An additional testimony to this theory may be of interest. The 99th Psalm of the Oxford interlinear version (MS. Junius 27) glosses the first word *Jubilate*, not, as the greater part of the other early English Psalters, by *wynsumiath*, but by *p. sumiath*(ze). There can be no doubt that we here have a case in point.

I may add that in many other places of the same MS. the forms *wynsumiath*, &c., occur written out in full, and that all *u*-mutations in the MS. are found as *y*. The Late Kentish and Late West-Saxon peculiarity of *e* instead of this *y* (Sweet, *H. E. S.*, § 478), which would destroy the force of our argument, does not seem to obtain.

H. LOGEMAN.

#### TUNIP AND DINHABA.

Weston-super-Mare: March 16, 1891.

On reading my friend Dr. Neubauer's interesting letter in the ACADEMY of last week two things struck me at once: 1. That he was right in identifying the name *Tennib*, or *Tinnab* (Tunip, or *Dunip* of old time) with the D-n-h-b-h of Gen. xxxvi. 32; 1 Chron. i. 43; LXX. *Δερραβή*; Vulg. *Denaba*, the capital of *B'ela*, son of *B'eor* (LXX. *Βαλάς*). 2. That it must be a second or third *Dunip*, not possibly the place in Northern Syria, nor near Pethor on the Sajir.

\* See *Anglia*, vol. xiii., pp. 3-7, and Cosyn's "Cynewulf's Runenverzen" in the *Verslagen en Mededeelingen der Koninklijke Akademie van Wetenschappen* (te Amsterdam), Afdeling Letterkunde, 3<sup>de</sup> Reeks, Deel vii., pp. 54-64.

I found that in Mr. Armstrong's book *Names and Places*, &c., it is marked as not identified, and I had little hope of finding in the Eastern Edom across Jordan any such name. But on looking at Tristram's *Land of Moab*, and his map, I found our *Tennib* at once in the best possible position; and his account is most apposite. It is evidently *Thenib*, east of *Elc'aleh*, west of the great Hajj road. From Kustul Canon Tristram

"rode on due north, and an hour's quick ride [says he] brought us to *Thenib*. The buildings of *Thenib* cover the whole area of an isolated hill, and are much more dilapidated and ruder than those we had recently been visiting. . . . From *Thenib* and from Kustul I had the finest views of the *Belka*, as this country is officially called, which we had yet enjoyed." (*Land of Moab*, p. 222).

In the Palestine Exploration Fund new map of Palestine with the ancient names inserted, I find the place marked as *Hodbat et-Toneib*, but without identification of any ancient site. This then was the capital *Dinhabah*, and here dwelt *Balak*, son of *Be'or*, whose name I suppose survives in the *Belka* of these days. I must not dwell on his name further than to ask whether *Be'or* and *Pe'or* may be identical. *Balak* seems a dynastic name. The capital is only some dozen miles eastward of the old *Pisgah*, *Nebo*, &c.

I have not yet seen the map and memoirs of Major Conder's 500 square miles survey; therefore I cannot tell whether he has already identified *Dinhabah* with *Thenib*. But it is one more most interesting link between *Naharina*, *Bala'am's* land of the sons of 'Ammo, or 'Ammon (as many Hebrew MSS. read it, as well as the Samaritan, and the Syriac, and Vulgate versions) and the Southern 'Ammon; and I fancy our *Dunip* name may be rightly expressed in the form given in Genesis, and that it may be an Aramaic name. *Bala'am* also was one of the sons of *Be'or*, perhaps a clan-name. But I must not linger in this attractive jungle, and I write in haste.

May I take this occasion of saying that I have several good sparkles of light to throw on Dr. Neubauer's valuable *Géographie du Talmud*, as regards places on the Euphrates and in Northern Syria.

For instance (p. 387), *Avirid* may be *Avyareth* on the Euphrates; (p. 388) *Be-Tarbo*, *Tereb*, south-west of Aleppo; (p. 398) *Tuab* must be the *Tuab* of the *Thothmes* List, *Kefr Töb*, near *Hamah*; (p. 418) *Terbenth* is evidently the interesting *Terbentha* of the *Karnak* List, No. 217; excellently identified by Prof. Maspero with the fortified village between Aleppo and Antioch *Dér Benât*, the *Castrum Puellarum* of mediaeval record.

HENRY GEORGE TOMKINS.

#### THE EAGLE OF ETAN-GILGAMOS AND HIS KINDRED IN FOLKLORE.

New York: Feb. 5, 1891.

The interesting translation given by Prof. Harper, in the ACADEMY of January 17, of the Chaldean story of the Eagle and the Serpent, in connexion with Mr. Sayce's identification of *Gisdhubar* with *Gilgames*, the youth who was carried to a place of safety by a friendly eagle, in Aelian's *History of Animals* (xii. 21), opens up a new mine of research for the student of folklore. While Aelian compares it with the *Perseus* legend, we cannot help thinking of the prominent part played by the bird *Simurg* in the Persian legendary lives of *Sal*, *Rustem*, &c. But who would expect to find the Chaldean eagle carrying a man in an oxhide in a late Hebrew legend? Yet such is the case. In Buber's edition of *Midrash Tanchumar* (1885, I., p. 136) the following tale is given, after an old manuscript:

King Solomon had a beautiful daughter.

Learning from her horoscope that she was fated to marry a poor Israelite of low birth, he built a very high tower with no entrance thereto; and, after providing a large store of victuals, locked her up there. After some time, a poor youth, exhausted from long travel, sought shelter for the night in the carcass of an ox; and, when he had fallen asleep, a large bird alighted upon the carcass and carried it up to the roof of the tower. When the youth awoke and found himself, to his great surprise, in that elevated position, he soon made the acquaintance of the princess. But, being as chaste as he is fair, he writes a marriage contract with his own blood, calling God and the angels Michael and Gabriel for witnesses, before he marries her.

A similar story about King Solomon, though lacking the characteristic features of the Chaldean original, is recorded by Peterman in his *Reisen im Orient* (ii. 110), as from the Mandaean. The question whether man can counteract destiny is illustrated by a heavenly voice challenging Solomon to prevent a prince in the East from marrying a princess of the distant West destined to be his mate. *Simurg*, the royal bird, sets out on the great task, and carries the ten-year-old princess of the West high up to an inaccessible mountain peak, where none but he can reach her and take care of her. Some years afterwards, however, at the time when the bird had gone back to Solomon's court, the Eastern prince suffers shipwreck near that very rock where the princess resides. She, on beholding the youth, forthwith becomes enamoured of him, and manages to have him hidden in a hollow trunk, and thus be carried by the wise bird *Simurg* to her mountain-dwelling, where they become united, as destiny had decreed.

There are a number of other Mandaean legends, given by Peterman, which form interesting links between Eastern and Western folklore, and to which I desire to call the attention of students.

K. KOHLER.

#### "THE LAST DREAM OF JULIUS ROY."

London: March 16, 1891.

Mr. Byrnie shows such a pretty faculty of paraphrase in his version of my short story, "The Last Dream of Julius Roy," in last week's ACADEMY, that I am sorry to have to discourage him in the ingenious art of finding resemblances betwixt his own and other people's stories. Until his letter of last week I had supposed the *Newbury House Magazine* to be a theological review—a very good reason for not going to its pages for fiction. In fact, I had never seen either the magazine or his story. But the suspicion of plagiarism, like that of heresy, is not easily upset; and, supposing my story to have been written after the publication of his, Mr. Byrnie would probably still retain his doubts. So I hasten to add that "The Last Dream of Julius Roy" was written first early in 1889, was read in MS. by various friends during that year, and was eventually sent to the editor of *Macmillan's Magazine* before July, 1890, the date when Mr. Byrnie tells us his story appeared.

ERNEST RHYS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 22, 4 p.m. South Place Institute: "Brahminism," by Sir M. Monier-Williams.

7.30 p.m. Ethical: "The Moral Basis of Social Reconstruction," by Mr. J. H. Muirhead.

3 p.m. East India Association: "The Further Admission of Natives to the Indian Civil Service," by Mr. A. K. Connell.

MONDAY, March 23, 5 p.m. London Institution: "The Orientation of Ancient Temples," by Prof. Norman Lockyer.

8 p.m. Society of Arts: Cantor Lecture, "Photographic Chemistry," III., by Prof. R. Meldola.



8 p.m. Richmond Athenæum: "Exhibitions," by Mr. H. M. Cundall.  
 8.30 p.m. Geographical: "Travel and Ascents in the Basarjusi District, Daghestan," by Mr. G. P. Baker; "Exploration and Photography in the Caucasus in 1890," by Mr. Douglas W. Freshfield.  
 TUESDAY, March 24, 8 p.m. Civil Engineers: "The Reception and Storage of Petroleum Oil in Bulk," by Mr. W. T. H. Carrington.  
 8 p.m. Society of Arts: "Uses of Cloisonné for Decoration in Ancient and Modern Times," by Mr. Clement Heaton.  
 WEDNESDAY, March 25, 8 p.m. Geological: "Nautili and Ammonites," by Mr. S. S. Buckman; "The Drifts of Flamborough Head," by Mr. G. W. Lamplugh; "A Phosphatized Chalk with *Belemnites quadrata* at Taplow," by Mr. A. Strahan.  
 8 p.m. Chemical: Anniversary Meeting.  
 8.30 p.m. University College: "The Universities of Egypt: Heliopolis, Alexandria, and Cairo," by Prof. R. Stuart Poole.

## SCIENCE.

*Plauti Rudens*. Edited by E. A. Sonnenschein. (Oxford: Clarendon Press.)

MANY English students of Plautus can remember the days when Ritschl had suspended the publication of his critical edition, feeling the need of a far more thorough study of early Latin than had as yet been made before a sure basis for Plautine criticism could be laid, and when there was no help available but the very poor edition of Weise, and for three plays the fuller but far from satisfactory edition of Lindemann. English scholars had done nothing to supply the lack, with the exception of Hildyard's vigorous but antiquated editions of two plays. It is just a quarter of a century since Ritschl's investigations were made more generally accessible in Dr. Wagner's edition of the *Aulularia*, to which many an English student owes his first introduction to sounder methods of Plautine criticism; and since that time, both in England and in Germany, helpful commentaries have followed one another apace. Among these, two editions by Prof. Sonnenschein, of Birmingham, have already obtained well-deserved recognition. The *Captivi* was so largely drawn from Brix as to be useful rather than striking; the *Mostellaria* was much more original in its matter, and a more valuable contribution to the criticism of the play. And now we have an excellent edition of that delightful play the *Rudens*, which cannot fail to raise still higher Prof. Sonnenschein's high reputation among English Latinists.

In settling the text, which is in too many places seriously corrupt, the editor has had the great advantage of using Schöll's edition, with its elaborate conspectus of readings, and full *appendix critica*, which leaves nothing of importance unnoticed which had appeared up to so recent a date as 1887. He has also had the benefit of Studemund's "Apograph" of the Ambrosian codex, although in this play less is to be derived from this source than in some others,\* and has been fortunate enough to be able to publish, for the first time, a number of emendations by Prof. Seyffert of Berlin. Prof. Sonnenschein has also offered a certain number of corrections of his own, so that the book claims to make distinct contribu-

tions to the criticism of the play. With regard to the emendations of Prof. Seyffert, the editor would probably have done better to relegate more of them to the foot of the page, and not place them in the text. He has some just remarks in his preface (p. ix.) on the shifting results of slashing criticism, and the good service done by defending the reading of the MSS.; but can *me maclat* be said to be impossible in v. 96; and is Seyffert's *mandatumst*, neat as it is, quite suited to the context? In 106 his insertion of *quam* is not certain enough to be the only one mentioned out of the various attempts to mend the line. In 210, *neque etiamdum* for *nec dice* is violent; and, in 215, *omnia* perhaps not indefensible. In 243 the insertion of *em* is hardly necessary. In 282, Seyffert's reading seems no improvement on Hermann's. In 399 *sic* may well mean, "as you tell me, she is doing." In 468 we have the tolerably certain emendation *metuis* for *metius*, and in 481 *exi* is obviously right. In 687 *is* is apparently inserted to avoid the hiatus, which is introduced in 684 by an excellent correction. The transposition in 818 is neat, and so are *atque* for *quae* in 910, and the insertion of *mi* in 930, and of *nunc* in 946. In 960 *etiam plus* is rightly welcomed; in 977 *itane* is hardly so good as Leo's *esne*. In 997 the change of punctuation is very attractive. In 1138 the reading *inuis merum* is too bold to deserve a place in the text; in 1195 the emendation is possible, but far from certain; and in 1248 it is confessedly only an attempt of despair. The ingenious *tetrachuma Philippa* of 1314 is very ably supported, but is perhaps not to be preferred to Langen's *auri minae Philippi*; in 1316 *hercle ego* is decidedly good. In 1345 *si quid* is hardly as good as Schöll's *si qui*. In 1401 there is apparently some confusion between two readings: Seyffert can hardly mean us to scan *hercle* (when it does not immediately follow an accented syllable), yet this is the only way of making out the metre; in *Aul.* 831 which he quotes, it has its normal pronunciation; and in *Bach.* 902 *cël hercle* certainly calls for correction. On the whole, it will probably be thought that Prof. Sonnenschein has been somewhat too ready to accept the suggestions of the Berlin scholar.

His own contributions to the text are less numerous, but in one or two cases noteworthy. In v. 2 *Jovis* is certainly better than *eius*, though perhaps not to be preferred to *eius ego*. In 189 the verse scans just as well without the addition of *esse me*, if written in Schöll's fashion. In 321 *ornatus for natus* is excellent. In 376 *facere* is really too bold; it could hardly have perished without a trace in any grammarian: Schöll's *facere ero* is better than any of the alternatives which Prof. Sonnenschein mentions. In 579, where *A* agrees with the reading of *M*, as the editor has failed to note, he inserts *hodie* to avoid hiatus before a final cretic. The instances of this are so numerous and varied that I cannot help thinking it must come to be recognised as one of the lawful cases. In 528-537 the six instances are doubtless to be explained by the broken speech of the shivering and half-drowned Labrax: but I doubt very much whether Prof. Sonnenschein

can be right in printing the chattering in his text as *al-alges, ut-uterer*, and the like. In *Most.* 319, 331, which he quotes as parallel, there are clear traces of a drunken stammer in the MSS.: here he prints *nine* reduplicated syllables, without evidence for a letter of them. On 676 and 678 it would have been well to note the reading of *M*. In 766 *lignum for ignem* cannot be regarded as so good as Brix's *ligna*, until we have a parallel for this use of the singular. In reading *semel bibi* in 884 for *semel bibo*, Prof. Sonnenschein seems to have overlooked the objection to the MS. reading; for his suggestion equally offends against Luchs's canon. In 905 Schöll seems better advised in omitting *sua* from *auris sua uniloquentia* than Prof. Sonnenschein in transposing it; and in 935-6 Schöll's trochaics are nearer the MSS. than Prof. Sonnenschein's anapaests. In 1040 *eo* for *ibo* is attractive, and suits the sense better than *cibo*. In 1052-3 the text seems much more awkward than that of Brix, given in the appendix (with an accent misplaced, by the way): *abi hinc sis* is not a scansion to be lightly adopted. The alteration in 1152 from *te* into *tuom* is not probable, and spoils such point as there is. In 1275 it seems needless to interfere with *etiamne* of the MSS. In 1311 *sine* for *si non hoc*, taking *non hoc* as a gloss in the following *aliud*, is clever; but was anyone likely to explain *aliud*? Spengel does better to keep *sine hoc*.

This minute examination, which could not have been considered worth while in an edition of less importance, may perhaps be regarded as leading to the conclusion that there is not much at once new and convincing. But even if this were the case, which I should be sorry to assert, this might still fairly claim to be the best text yet issued, showing great improvement upon Fleckeisen or Ussing, and much more sobriety than Schöll.

In the explanation of the text Prof. Sonnenschein has found less helpful predecessors. No one can regard Ussing as satisfactory; and besides him, with the exception of Benoist, whom Mr. Sonnenschein has apparently overlooked, there is nothing of recent date. But a thorough attempt has been made to deal with all difficulties. It is indeed hard always to draw the line between the needs of the student and the teacher. Mr. Sonnenschein seems to have kept both in view; and the consequence is, that while the latter may be inclined to regard him as over-liberal, the former will feel that there is much which is not intended for him, and something omitted which he might expect. This last is the case with regard to metrical difficulties. It is hard for an editor to be expected to repeat himself; yet a sketch of Plautine prosody, such as that prefixed to his *Captivi*, followed by an account of the metres like that in the *Mostellaria*, but adapted to the *Rudens*, would have been very welcome to many, and would have saved space in the end. As it is, sometimes difficulties are passed over (e.g., *perdidit* in 222, *atque* in 227: so in 849, 951, 953, 1401). Sometimes remarks are made, needless to anyone who has mastered the rudiments of Plautine scansion (e.g. in

\* Mr. W. M. Lindsay's language in the ACADEMY of February 7 would leave the impression that the certain restoration of *Mil. Gl.* 50 was due to the publication of this Apograph. As a fact, it was given in the first volume of *Hermes* twenty years ago.

103). A student beginning his Plautus with the *Rudens* would need to possess the two other plays besides. It is very rarely that one is tempted to differ from the editor's views on scansion; but neither *innocens* nor *indignus* is necessary in 642, and none of the examples quite justifies *clau'tor* in 805.

Perhaps the strength of the commentary may be considered to be in its mastery of Plautine idiom and syntax. There it is at least a worthy companion to the plays edited by Brix and Lorenz. Mr. Sonnenschein's full collections would often have been supplemented with advantage by a reference to Roby's Grammar. Nothing is better for the student than to be guided to a thorough knowledge of such a storehouse; and he would have learnt to enrich it from such notes as those in 247, 349, 403, &c., while the note in 509 would have been strengthened by a reference to Roby, § 482.

A few points may be noted for additions or reconsideration in another edition. *Gn.* (v. 2) is hardly a legitimate Latin abbreviation. *Concinna* (96) is hardly "put in order" when used of mud; it seems to be the Yankee "fix" or the Lancashire "fettle." It is hard to see why *gravatus* (260) should be separated from *gravor*. On 362 there should be a reference to Prof. Nettleship's conclusive discussion of *invito*. On 420 the Plautine use of *quid ais*? needs a note. On 424, Catull. lxxvii. 8 and *Mil. G.* 93 would be better references than that to Gellius. The note on 496 surely needs limitation. I am afraid that the interpretation of *concha* in 704, given by Forcellini, is too strongly supported to be ignored. In 730 "dressing" seems better than "expression" for *ornatum*. On 753 Key's arguments for *fœrum* might well have been noted. In 883 we have an excellent example of the shifted accent in a disyllabic word. On *volupe* it might have been well to refer to Ritschl's discussion (Op. ii. 450), and to Ennius *Ann.* 303 (Müller). *Redducere* (909) is well established for Terence as well as for Plautus. On 1007 does Mr. Sonnenschein take *colaphos* for "fists"? The meaning seems to be always "cuffs," which can hardly "disappear." On 1010 the quantity of *pōlypus* might be explained.

The mature work of a scholar like Prof. Sonnenschein cannot be passed over with a few words of conventional praise. It is so certain to become a standard authority that suggestions for its improvement, even if comparatively trivial, furnish the only legitimate way in which it can be commended. But the purpose of this notice will be mistaken, if it has not made it evident that it is a really valuable contribution to scholarship, and one sure to raise the reputation of its distinguished editor, alike for judgment and for learning.

A. S. WILKINS.

#### OBITUARY.

FRANZ MIKLOSICH.

Oxford: March 14, 1891.

ON March 7 died, at Vienna, the celebrated Slavist Franz Miklosich, at one time professor in the university of that city.

Miklosich was born in the village of Rado-

meršćak (Pichelberg), in Lower Syria, on November 20, 1813, and was thus in his seventy-eighth year at the time of his decease. He entered the University of Gratz in 1830, and took the degree of doctor of philosophy there. In 1838 he went to Vienna, where he made the acquaintance of Bartholomew Kopitar, then the greatest living Slavonic scholar—Dobrowsky having died in 1829. It was Kopitar who first induced Miklosich to devote himself to Slavonic philology; but he had already, in his native province, been familiar with Murko, the author of the Slavonish Grammar and Dictionary, and Stanko Vraz, one of the leaders of the so-called Illyrian movement. In the year 1844 he obtained a post in the Hofbibliothek, but had the misfortune soon afterwards to lose his friend and master Kopitar.

The first work of Miklosich appeared at Leipzig in 1845, and was entitled *Radices lingue Slovenicæ veteris Dialecti*. The productions of this indefatigable worker now followed with great rapidity, and it will only be possible for us here to name the most prominent of them. In 1850 he published his *Lexicon lingue Slovenicæ veteris Dialecti*, dedicated to Prince Michael Obrenovich, of Serbia, whose acquaintance he had made at Vienna—of this work a second edition, much enlarged, appeared in 1862-5. In the same year Miklosich was appointed professor of the Slavonic languages and literature in the University of Vienna.

Among his other great works may be mentioned his *Vergleichende Grammatik der Slavischen Sprachen* (1852-1875), a work of colossal learning, in which, supplementing the labours of Dobrowsky and Kopitar, he first put the Slavonic languages upon a scientific basis; *Etymologisches Wörterbuch der Slavischen Sprachen* (1886); *Dictionnaire Abrégé de Six Langues—Russe, Vieux-Slave, Bulgare, Serbe, Tchèque, et Polonais* (1885). His contributions to the *Denkschriften* of the Vienna Academy are numerous and of great value. He also published some communications in the *Transactions* of the Academy of Agram. Noteworthy among the former are his papers on the Slavonic words in the Hungarian language, and on the Oriental words found among the Southern Slavs. He also wrote upon Albanian and Rumanian philology, and was the greatest authority on the language and traditions of the gypsies.

In 1883 Miklosich retired from his professorial duties at the university, and was presented with a gold medal by his admirers and pupils. He was succeeded by Prof. Jagić, well known as the author of many valuable works, and the editor of the *Archiv für Slavische Philologie*.

Miklosich held the opinion that the old Slavonic or Church Language, as it is sometimes called, was old Slovenish—i.e., the older form of the language now spoken in Styria, Carinthia, and a part of Southern Hungary. The same view was adopted by Kopitar; whereas others (including Profs. J. Schmidt and Leskien) consider it to be Old Bulgarian.

Miklosich was a man of strong physique, and was engaged on literary work to the last, having published several valuable books since his retirement from the professorship. He has left two sons.

W. R. M.

#### MEETINGS OF SOCIETIES.

GEOLOGICAL.—(Annual General Meeting, Friday, Feb. 20.)

DR. A. GEIKIE, president, in the chair.—The secretaries read the reports of the council and of the library and museum committee for the year 1890. In the former the council once more congratulated the fellows upon the continued prosperity of the society, as evinced by its increasing number and by the satisfactory condition of its finances.

The council's report also referred to the publication of the late Mr. Ormerod's Third Supplement to his Index to the Publications of the Society, to the editing of Nos. 183 and 184 of the Journal by Prof. T. Rupert Jones, to the deaths of the late foreign secretary and the late assistant secretary, and in conclusion enumerated the awards of the various medals and proceeds of donation funds in the gift of the society. The report of the library and museum committee included a list of the additions made during the past year to the society's library, and announced the completion of the glazing of the inner museum.—After the presentation of the medals and the balance of the Wollaston fund and the Murchison and Lyell geological funds, the president read his anniversary address, in which he first gave obituary notices of several fellows, foreign members, and foreign correspondents deceased since the last annual meeting, including the late foreign secretary, Sir Warrington W. Smyth, the late assistant-secretary, Mr. W. S. Dallas, M. Edmond Hébert and M. Alphonse Favre (foreign members, both elected in 1874), Mr. W. M. Davies, Mr. Robert W. Mylne, Mr. Samuel Beckles, Dr. H. B. Brady, Mr. Samuel Adamson, and Prof. Antonio Stoppani (foreign correspondent, elected in 1889). He then dealt with the history of volcanic action in Britain during the earlier ages of geological time. He proposed to confine the term "Archæan" to the most ancient gneisses and their accompaniments, and showed that these rocks, so far as we know them in this country, are essentially of eruptive origin, though no trace has yet been found of the original discharge of any portion of them at the surface. Passing to the younger crystalline schists, which he classes under the term "Dalradian," he pointed to the evidence of included volcanic products in them throughout the Central Islands of Scotland and the North of Ireland. The Uriconian series of Dr. Callaway he regarded as a volcanic group, probably much older than the recognised fossiliferous Cambrian rocks of this country. The Cambrian system he showed to be eminently marked by contemporaneous volcanic materials, and he discussed at some length the so-called pre-Cambrian rocks of North Wales. He reviewed the successive phases of eruptivity during the Arenig and Bala periods, and described the extraordinary group of volcanoes in Northern Anglesey during the latter time. The volcanoes of the Lake District were next treated of, and reference was made to the recent discovery by the Geological Survey that an important volcanic group underlies most of the visible Lower Silurian rocks in the South of Scotland. The last portion of the address was devoted to an account of the volcanoes of Silurian time in Ireland; and it was shown that during the Bala period a chain of submarine volcanic vents existed along the East of Ireland from County Down to beyond the shores of Waterford, while in Upper Silurian time there were at least two active centres of eruption in the extreme west of Kerry and in Mayo.—The ballot for the council and officers was taken, and the following were duly elected for the ensuing year:—Council: Prof. J. F. Blake, W. T. Blanford, Prof. T. G. Bonney, James Carter, James W. Davies, John Evans, L. Fletcher, C. Le Neve Foster, A. Geikie, A. Harker, J. C. Hawkshaw, H. Hicks, G. J. Hinde, W. H. Hudleston, Prof. T. McKenny Hughes, J. W. Hulke, J. E. Marr, H. W. Monckton, F. W. Rudler, J. J. H. Teall, W. Topley, Prof. T. Wiltshire, H. Woodward. Officers:—President: A. Geikie; vice-presidents: W. T. Blanford, Prof. T. G. Bonney, L. Fletcher, W. H. Hudleston; secretaries: H. Hicks, J. E. Marr; foreign secretary: J. W. Hulke; treasurer: Prof. T. Wiltshire. The thanks of the fellows were unanimously voted to the retiring members of council: Prof. A. H. Green, Rev. Edwin Hill, Major-general C. A. MacMahon, E. T. Newton, and Rev. G. F. Whidborne.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 2.)

PROF. C. C. BABBINGTON, in the chair.—Mr. Rhodes exhibited, and presented to the society, a small bronze medal found last month in his garden, bearing on the obverse the legend—

ERSKINE AND GIBBS AND TRIAL BY JURY and on the reverse the names of Hardy, Horne,



Tooke, Thelwall and the other conspirators, and the date 1794: Sir Vicary Gibbs was elected member for this University in 1806.—Prof. Hughes, in exhibiting some antiquities lately found at Great Thurlow, first gave a sketch of the line of country at the base of the chalk hills by Haverhill, Bartlow and Linton, along which Roman remains were not uncommon. He showed that the Romans had followed the valley from Haverhill to Great Thurlow, and probably on by Wood-Ditton to Newmarket, pointing out the exact positions in that valley in which other remains of Neolithic and Roman date had been found. He owed the acquisition of the interesting collection exhibited to the generosity of Mr. Wootten of Great Thurlow, who came upon the pit in which they occurred when draining a field, and informed him of the discovery in time to enable him to see the pit open and examine the mode of occurrence of the relics. The pit was situated on the upper part of the slope near the level of the plateau, north-west of Great Thurlow. The surface of the plateau consisted of boulder clay with patches of gravel and a clayey wash, especially on the brow of the hill; on the eastern slope, near the top, the pit was crossed. He saw evidence of two more similar pits a little lower down. The pit was proved to a depth of some six feet or so. It was filled with earth, layers of broken pottery, bones, shells, and various household refuse, containing a good deal of organic matter. There was black and grey pottery of well-known, and some of rarer, form and ornamentation. Handles of *amphorae*, and necks of earthen flasks, *mortaria*, and so on. But the pit was remarkable for the quantity and variety of the Samian ware found in it. It was not of the best class of paste, being rather soft and porous, but the exterior appearance was very good and the ornamentation rich: there was the usual loop-and-tassel border, and the beautiful radially marked margin, like the rim of some sea-shells. Some pieces of pottery had symmetrically twined leaves and fruit, which might be mulberry or alder; on another was a leopard, easily recognised by its slim form and spots. The potter's marks were generally obscure, as if the stamps had been worn and broken—OF ALBI was the only one which he could read, and the L of that was doubtful. There were many large rusty nails, probably from the wood of which charred remains occurred all through the mass. Oyster-shells were common, and bones of pig, sheep, and red deer, and of a small short-horned ox. There were pieces of Niedermendig lava, of which millstones were so commonly made then as now; a plain bronze *fibula* and bits of wire, and a bronze triangular embossed ornament, such as might have formed part of a short sword-scabard, and a small brass coin on which "Claudius Caes" (*Claudius Gothicus*) were the only legible figures. The most interesting object, however, was a small stumpy figure, draped in long straight-falling robes, and holding a long knife in one hand and a bag or purse in the other. It was carved in chalk and stood about three inches high, but the head was unfortunately lost (probably a Vertumnus-Mercury). On making inquiries as to whether there were traces of a camp or villa known anywhere near, or suggested by local names, he could hear of none except that the small channel which ran down the hill-side close by was known as "Castle ditch."—Two communications were read by Mr. R. F. Scott of St. John's College. (1) A letter from Sir Chr. Wren to Dr. Gower, Master of St. John's, relating to the old stone bridge, and two letters from Nicholas Hawksmoor on the same subject. (2) Letters relating to the controversy between Trinity College and St. John's College respecting the enclosure of Garret-Hostel Green. The letters in question are preserved in the "Treasury" of St. John's College. I.—The old stone bridge of St. John's replaced an earlier wooden structure, which is shown in Loggan's view of the college. Sir Chr. Wren proposed: "to turn the River in a direct Channell over your own grounds, and to make the Bridge directly in the middle vido of your Quadrangles, and to raise a new but shorter walk as far as your groundes goe, which may terminate in a Seat Statue somehouse or some agreeable object, and returne off to the other walks." He proposed that a new channel, 700 feet long, 50 feet broad, and 8 feet deep, should be dug, the earth wheeled in heaps to the bank of

the old river to be filled in when the new bridge had been built and the new channel opened. "The convenience of all this is a parterre to the River, a better access to the walks and a more beautiful disposition of the whole ground. You must excuse the Architect (if his opinion be asked) who gives the designs he judges most proper as an Artist: but this ought still to be with submission to the circumstances of your own affairs of which you are best Judges." The letter is dated from Whitehall, March 31, 1697. Apparently the college shrank from the expense of diverting the river; and in Hawksmoor's letters, written in May and June, 1698, it is assumed that the bridge is to be built abutting on the third court in a line with the central line of the courts. Hawksmoor observes that the bridge would then lie obliquely to the river front of the college, but replies that this is the least fault to be chosen of several. II.—In 1599 Trinity College made an arrangement with the town of Cambridge whereby the college was to be allowed to enclose part of Garret-Hostel Green, and in return to lay out what is now called Parker's Piece for the benefit of the town. St. John's College claimed (Cole MSS. *Brit. Mus. Add.* 5842. p. 320): "That time out of mind they have used the said waste for walking and other exercises; and their tenants cattle have fed on it, and they have impounded other cattle." The case for Trinity was hotly pressed by Archbishop Whitgift, while Sir Robert Cecil and Thomas Sackville, Lord Buckhurst, took the side of their own college. Archbishop Whitgift wrote to Dr. Clayton, master of St. John's: "Your unkinde and vneighbourly dealing w<sup>th</sup> Trinitie College in so small a matter is come to her Ma<sup>ties</sup> knowledge together with my endeavour on that Colleges behalf, and I doo assure you that in the hearing of diverse persons her Highness expressed in some vehemencie her dislyke of yo<sup>r</sup> frowardnesse in so necessary and reasonable a matter, towards so great and wortheie a College of her Fathers foundation." Henry Alvey, the noted Puritan, paid a visit to the Archbishop at Lambeth to lay the case for St. John's before him, and in a very lengthy letter gives an account of his interview to Dr. Clayton. It appears from this that St. John's held that under their statute *De bonis et possessionibus Collegii non alienandis* they were precluded from consenting to the enclosure; while the Archbishop maintained that this did not extend to rights of common. It is not easy to understand how much land Trinity College wished to enclose; in one of Whitgift's letters it is described as "that portion of ground which lyeth beyond the river and behind the College," which seems to include more than what was then known as Garret-Hostel Green. Several letters were read from Robert Bouth or Booth, at one time bursar of the college, but then living with the Countess of Shrewsbury in London. He was willing to compromise the matter by accepting an annual acknowledgment from Trinity College and a branch-pipe from the Trinity conduit, so that a fountain might be set up in the second court of St. John's, which was then in course of erection.

#### NEW SHAKSPEARE SOCIETY.—(Friday, March 13.)

Dr. F. J. FURNIVALL in the chair.—Miss Emma Phipson read a paper on "Shakspeare's References to Natural Phenomena," and began by noting how especially rich the play of "Edward III." was in these references. While most poets only found Nature useful for purposes of comparison, Shakspeare was in the habit of finding and expressing some sympathy between Nature and man, as in the description of the situation of Macbeth's castle, on Duncan's approach; or in the daring idea of "the air, which, but for vacancy, had gone to gaze on Cleopatra too." In this wealth of references to Nature, Drayton (also a Warwickshire lad) came nearest to him; and Chapman followed close. Peele and Greene were artificial, and Marlowe almost entirely classical. To be sure, England's climate gave a poet a great chance; it would be hard if he could not find something to say about the weather. Shakspeare seemed to have been a lover of the sun, which with him represented the spirit of good in the world, and to hate the night; we do not even find him praising it, as every modern poet does, for its gift of rest. It seemed probable that Shakspeare was a bad

sleepers, he seemed so thoroughly to understand the value of repose. The Sonnets were one long wail of sleeplessness, and Caliban alone found delight in dreams. Again, he seemed to have known too well the appearance of first early dawn. What an astrological play "All's Well" proved to be! Both clouds and wind were favourite subjects with Shakspeare for varied treatment. There was no clear evidence that he had ever made a sea-voyage, and even a residence near the sea was not shown by any allusion to the common objects of the shore. It was probably by a slip that Shakspeare made the tide serve only once a day. He must, as a Londoner, have been familiar enough with the actual facts. In conclusion, there was an absence, throughout, of real mountain scenery.

## FINE ART.

### THE PREPARATION OF DRAWINGS FOR PHOTOGRAPHIC REPRODUCTION.

*Practical Notes on the Preparation of Drawings for Photographic Reproduction: with a Sketch of the Principal Photo-mechanical Printing Processes.* By Colonel J. Waterhouse. (Kegan Paul & Co.) Photography has of late years been very largely applied to the reproduction in facsimile of drawings of all sorts, whether required for technical or artistic purposes. For this it has the great advantage of being the simplest of all processes for altering the scale, either by enlargement or reduction, with the most absolute accuracy; and, as a rule, it is much cheaper and more speedy of execution than the older methods of lithography and engraving. Lithography is rapidly disappearing before the cheaper photo-lithography; and wood-engraving is fast being superseded for all ordinary purposes by "process blocks." These new applications have largely helped on the increase and popularity of illustrated books, which is so marked a feature of the present day. So extensively are the many new processes now employed dependent on photography that neither authors nor publishers of illustrated works can quite dispense with a knowledge of the various photo-mechanical methods, or of the suitability of each for the satisfactory reproduction of materials of different kinds. And, for the artist whose drawings are to be reproduced, it is of the utmost importance to know how they ought to be prepared and finished so as to reproduce to the greatest advantage by the process to be used, without unnecessary expense for re-drawing or correcting. To meet this growing want, Colonel Waterhouse's *Practical Notes* have been prepared. In wood-engraving and lithography, however roughly drawn or highly coloured the original might be, the skilled engraver or lithographic draftsman could at once put it into satisfactory form; but when such a drawing is put into the hands of the photographer, he can only produce a facsimile of it with all its defects—heightened, perhaps, by the unsuitableness of the original for reproduction by the process employed. To point out clearly all that requires attention in the preparation of drawings, so as not to entail alteration and touching up before printing—which cause delay and expense, and frequently seriously injure the work—is the main object of this handbook. The author's long experience and mastery of the different processes in the offices of the Survey of India at Calcutta, where he has had to reproduce great numbers of plans, drawings, views, &c., by photo-lithography, photo-engraving, photo-collotype, and similar processes, enable him to speak as a practical expert on the subject. The results of this experience are here put at the service of all interested in this department of applied science. The work does not discuss the minutiae of manipulation of the different processes, beyond giving such an outline as

will make them intelligible, though there are remarks even on this matter that may be useful to the workman; but the suitability of each process for the reproduction of different kinds of work, and how the work should be finished in every detail to fit it for the process, is carefully discussed, with detailed instructions, in this most useful little book.

J. B.

## OBITUARY.

GIOVANNI MORELLI.

THE death, on the first day of this month, of Senatore Giovanni Morelli, of Milan (Ivan Lermolieff), deprives Europe of the most gifted of her art critics and art historians. He had long been ailing, but had preserved throughout his illness so great a semblance of health and so fine a presence, considering his ripe age of seventy-five years, that his friends were accustomed to look upon him as something of a *malade imaginaire*. He himself until the last scarcely suspected the gravity of his malady; for he cherished the project of visiting England again in this summer, in order to overhaul once more the great collection of drawings at Windsor, Oxford, the British Museum, and Chatsworth, in connexion with the last volume—as yet unpublished—of his much-developed and altered *Kunst-Kritische Studien der Italienischen Malerei*.

It is stated, on the excellent authority of his devoted friend and fellow-worker, Sir Henry Layard, that his last thoughts, his last words, were inspired by his favourite studies, and that almost his final request was that the former should examine a picture in the Accademia delle Belle Arti of Venice, which Morelli suspected to be a copy of a lost Giorgione.

Giovanni Morelli was born at Verona in 1816, and came of a Protestant family, originally of French origin, but long since settled in Switzerland. He was, however, brought up by his widowed mother at Bergamo, which he took pleasure in regarding as his native city. He was educated as a physician—chiefly at Munich and Paris—and to his scientific education owed no doubt the peculiar direction which his artistic studies afterwards took; but he never practically followed his profession. He was an ardent patriot, and took an active part in the war with Austria in 1848, besides being delegated by the Provisional Government of Lombardy to represent them at the Diet of Frankfurt. Although he never played a very prominent rôle in public affairs, he enjoyed the high esteem of his party, his advice in matters of high policy being very frequently sought by the principal statesmen of the Right, Minghetti, Visconti-Venosta, and others.

First coming into prominent notice as a student and critic of an Italian art in consequence of a series of studies, based on the paintings in the Borghese Gallery, which appeared from 1874 to 1876 in the *Zeitschrift für bildende Kunst*, he took the world of art by storm in 1880 with his now famous and in the true sense of the word “epoch-making” work, *Die Werke Italienischer Meister in den Galerien von München, Dresden, und Berlin*, which excited in some quarters the greatest enthusiasm, in others the most vehement opposition. This, like all Lermolieff’s works, appeared originally in German, which language he wrote with singular ease and perfection; there being, as he was reluctantly compelled to confess, no sufficient market for such books if composed in the Italian tongue. It was, however, shortly afterwards translated into English by Mrs. Richter—the wife of the art-historian, Dr. Jean Paul Richter—and later, with some additions and alterations, appeared in an Italian dress. In 1889 Lermolieff published the very important work on the Borghese and Doria-Panfilii Galleries at Rome, which was reviewed at consider-

able length in the ACADEMY at the time. Still more recently—at the commencement of the present year—appeared in entirely altered shape, and with so many improvements and corrections as to make it practically a new book, his last volume, dealing, on the same general lines as his former book, with the Galleries of Munich and Dresden. This contains much new and valuable matter as to the minor painters of the Milanese schools, and with regard to the art of Giorgione, Correggio, Cariani, and Domenico Campagnola. The searching and severe criticism which Morelli brings to bear on the so-called Leonardo da Vinci, a “Madonna and Child” recently acquired by the Gallery of Munich, is in his best, and at the same time his most characteristically militant, style.

It is unnecessary on the present occasion—especially in the ACADEMY—to restate Morelli’s guiding principles in the appreciation of works by the early Italian masters. None but the most ungenerous of detractors would deny the vast influence which he has exercised on the whole body of serious art literature brought forth during the last ten years, or the important revolution of which he has been the pioneer in the methods of approaching, the criticism and demarcation of schools, styles, and individual masters. It is not necessary even for Morelli’s most ardent adherents to accept *en bloc* all his judgments; and indeed he himself, so far from laying claim to infallibility, unhesitatingly recanted those statements of the unsoundness of which he afterwards became convinced. His chief and crowning merit, however, is to have imparted his vivifying influence to the whole subject with which he so genially dealt; to have placed matters on such a basis, through precept and example, that any return to a pre-Morellian state of things, even on the part of his most determined adversaries, would be impossible. Too eager perhaps to take the offensive against his opponents in art matters, he found in the learned, if a trifle ponderous, critics of the North German school, foemen worthy of his steel, who, however vehemently they might combat his conclusions, never dreamt for a moment of denying his artistic position or his commanding influence. Only in certain quarters in England has a childish and incomprehensible spite been shown in the appreciation, or rather the depreciation, of Lermolieff’s life-work. He was prompt enough to rebut attacks made by those whom he deemed worthy of notice, often crushing and overwhelming the over-bold invader; but at such pin-pricks as these he smiled—not even the smile of contempt, but the smile of amusement. It is only fair to add that the great majority of serious students of art in England—including many authorities of recognised weight whose names must be familiar to all interested in the subject—are fully sensible of the immense impetus given to the study of Italian art by Ivan Lermolieff.

It has already been hinted that a last volume, dealing with the Gallery of Berlin, and including much new matter, remains incomplete. It is hoped, however, that this may ultimately see the light under the editorship of Dr. Gustavo Frizzoni, the trusted friend and pupil of the deceased writer, and himself, it need hardly be said, a writer of considerable eminence.

The most fitting way in which Italy—never behindhand in recognising the services of her children—could mark her sense of the irreparable loss which she has sustained would surely be by adopting, in the great galleries of the Uffizi, the Pitti, the Accademia di Firenze, and in the public galleries generally, those among the innumerable re-christenings of Lermolieff which have been consecrated by the approval of the great majority of competent and unbiassed judges. This course has long

since been adopted in the great galleries of Munich and Dresden, and, to a great extent, also in the Brera of Milan.

CLAUDE PHILLIPS.

## CORRESPONDENCE.

## THE FRENCH REVIVAL OF ETCHING.

Burlington Fine Arts Club: March 17, 1891.

THE ACADEMY is read so widely by connoisseurs of art that it is in its columns that I would most of all crave permission to do an act of justice in a little artistic matter.

Much credit has been given to me, personally, in the newspapers for the share I have had in selecting and arranging the exhibition of prints illustrative of the French revival of etching at the Burlington Fine Arts Club.

I should like it to be known that Mr. Deprez, of the firm of Deprez and Gutekunst—whose knowledge of etching and etchers is exact and minute—substantially and very kindly aided me in this business; and if the Catalogue had not been obliged to go to press in a hurry, while Mr. Monkhouse, who had done one part of it, and I, who had done another, were separated by a couple of hundred miles, it would have contained that acknowledgment of thanks to Mr. Deprez which both of us felt was due.

FREDERICK WEDMORE.

## THE ARCHAEOLOGICAL SURVEY OF EGYPT.

80, Eccleston-square, S.W.: March 17, 1891.

All those interested in the archaeological survey of Egypt, undertaken by the Egypt Exploration Fund, will doubtless remember Mr. Villiers Stuart’s offer, made in the *Times* of October 7, to give £50 to the expenses of the work, provided that forty-nine other persons would do the same. I am happy to say that I have received from a lady—the first of the forty-nine to come forward—a cheque for £50 in response to this appeal, and we hope many others may follow her example.

The survey work has been going on at Beni Hassan since December under the care of Mr. G. Fraser, a skilled engineer and explorer, and Mr. Percy Newberry, a specially trained student. They have been lately joined by Mr. Blackden, an artist, who is engaged in colouring full-sized drawings of the bas-reliefs. Both the officers of the survey are acting with the approval and support of the director of the Ghizeh Museum.

M. L. McCLURE.

## NOTES ON ART AND ARCHAEOLOGY.

MESSRS. EDGAR BUNDY, Arnold Priestman, and W. Peter Watson have been elected members of the Royal Society of British Artists, in view of the exhibition that will open next Monday.

THERE will also be on view next week, at the Royal Arcade Gallery, Old Bond-street, a series of sketches by Mr. Frank Brangwyn, entitled “From Antwerp to the Lower Danube.”

MR. RALPH NEVILL—whose *Old Cottage and Domestic Architecture in South-West Surrey* (1889) has already passed into a second edition—announces a companion volume dealing with the Golden Valley of Gloucestershire, which has Stroud for its centre. The domestic architecture is here represented by a characteristic style of stone buildings, which will be fully described in the text and illustrated by more than fifty views, besides cuts of details. As in the former volume, topographical and historical notes are added, and there will be a reproduction of Ogilby’s *Book of the Roads* (1675), and other maps. The subscription price is ten shillings; and subscribers should address them-



selves to the author, Rolls Chambers, Chancery-lane.

PROF. NORMAN LOCKYER, who has lately returned from studying the subject in Egypt and the Levant, will deliver a lecture on "The Orientation of Ancient Temples," at the London Institution, on Monday next.

THE Stationers Company having placed their Hall at the disposal of Messrs. Cassell & Co. for the distribution of the prizes gained at the recent *Work* exhibition, the awards—consisting of medals, book prizes, and certificates—will be presented to the successful competitors on Tuesday next, March 24.

THE November and December numbers of the *Proceedings* of the Asiatic Society of Bengal, each contain communications of more than usual interest. One describes a birch-bark MS. brought back by Lieut. Bower from Kuchar in Kashgaria, which had been dug out of subterranean mud-structures locally associated with the name of Afrasiab. Some coins were also exhibited, but no description of these is given, beyond that they came from the sands of the Gobi desert. The MS. is written in characters that correspond partly with the ancient Newari, after which the Tibetan writing was shaped in the seventh century. But the Tibetan scholar, Babu Sarat Chandra Das, has failed to decipher it. A facsimile of two leaves of it are here reproduced. The other paper describes a monolith in Purniah district, which is not mentioned in Hunter's *Statistical Account of Bengal*. It is a granite column, at present twenty feet in length, with a hole at the top, which according to local tradition, originally bore the figure of a lion. When excavated, it was found to be entirely destitute of any inscription; but immediately under the base was found a gold coin, of the Indo-Scythic type, bearing the name of Bazodeo (Vasudeva), which is assigned to the second century A.D. It would thus appear to be the oldest known monument in Lower Bengal.

## THE STAGE.

### "LE MAGE."

Paris: March 17, 1891.

THE *première* of M. Massenet's new opera, "Le Mage," took place last night at the Grand Opera. The author of the libretto is the poet, M. Richepin, who has succeeded in imparting interest and poetry to what may generally be considered the most uninteresting, if not the most absurd, of literary productions—an opera book.

"Le Mage" is a poetical version of the legend of the foundation of "Mazdeism" some twenty-five centuries before our era. Zarâstra, the great warrior of Iran, has conquered the people of Turan, and returns to Bakhdi laden with spoil and followed by many prisoners, including Anahita, Queen of the Turanians. Among those who first greet the return of the hero is Varedha, daughter of Amru, high priest of Jahi, the goddess of voluptuousness. Varedha, herself a priestess, is passionately in love with Zarâstra, who, on the other hand, loves his prisoner, the fair Queen Anahita. In a fit of frantic jealousy Varedha, in order to prevent the marriage of Anahita and Zarâstra, declares before the king and the assembled people that the latter has sworn eternal fidelity to her before the altar of the goddess. Zarâstra denies the impeachment; but the king, the priests, the people, and Anahita herself, take the part of Varedha, and Zarâstra, heart-broken and indignant, bids farewell to the "land of falsehood," and retires to the Holy Mountain. After undergoing certain mystic ordeals, he is initiated a Magian, and becomes the high priest of Ahura-Mazda, the god of fire. Varedha discovers his retreat, and comes

to tempt him; but he resists. She then reveals to him that Anahita has forgotten her old love, and is about to marry the king. This is Varedha's revenge. The fourth act is set in the gorgeous temple of Jahi, where a splendid entertainment and dances are given in honour of the marriage of the King of Iran and the captive Queen of Turan. At the last moment, Anahita falls prostrate before the king and implores him to set her free, since her old love for Zarâstra is stronger than ever.

"Vers le steppe aux fleurs d'or,  
Laisse-moi prendre l'essor!  
Laisse-moi voir encor  
Mon beau ciel pâle.

"Où la neige en neigeant,  
Sous la lune à l'œil changeant,  
Fait germer dans l'argent  
Des fleurs d'opale."

But the king is deaf to her prayers. She is dragged to the altar, and the sacred gong announces that Amru has united them. At that very moment cries of "Death to all!" resound from outside, and the temple is enveloped in flames; the Turanians have come to rescue their queen. The king, Amru, the priests, the guards, are all massacred, while the Turanian war-song is heard on all sides:

"Par les monts, par les vaux,  
Pour trouver des cieux nouveaux,  
Au roulis des chevaux  
La tribu passe.  
Lâ, leïâ, leïâ, leïâ, leïâ, â, â!  
"Où va-t-elle en rêvant?  
Où s'en va la poudre au vent.  
Mais toujours de l'avant  
Et vers l'espace.  
Lâ, leïâ, leïâ, leïâ, leïâ, â, â!"

The picture of the smouldering ruins of the temple of Jahi, with its vista of the desolated plain beyond, and the star-sprinkled sky above, in the midst of which the fifth act takes place, is one of the finest pieces of scenic decoration we have seen on the stage of the Grand Opera House. Zarâstra slowly surveys the scene of horror and desolation, and in a beautiful lament deplores the ruin of his native land, the death of the King of Amru, and of his daughter Varedha, who lies apparently lifeless beside a broken column. He trembles at the thought that Anahita may also be among the slain, but suddenly the stillness of the night is broken by the trumpet call of the Turanian warriors—Anahita lives! The two lovers are re-united; but the scene of reconciliation is interrupted by the dying Varedha, who rises before them, and in her jealous hatred appeals for revenge to the statue of Jahi, which alone remains standing amid the ruins of the temple. Once more flames arise on all sides, the huge statue falls with a crash to the ground, and the lovers are imprisoned in a circle of fire, fragments of stone, and clouds of smoke. Zarâstra calls upon Ahura-Mazda to save them. Immediately the flames die out, the atmosphere is cleared, and Zarâstra leads Anahita from the midst of the burning ruins to safety, while Varedha dies, uttering a wild shriek of baffled vengeance. The curtain falls to the loud strains of the Mazdean hymn. Such is a too brief summary of one of the most poetical and well-written libretti we have heard, which has afforded M. Massenet numerous opportunities for displaying to the best advantage his various talents as a composer.

The score of the "Mage" contains no less than fifty-two numbers, the merit of some of which will be contested; but one and all are written with that consummate knowledge of the resources of modern orchestra and the wealth of melody—at times a little too evanescent—possessed by the composer of "Hérodiade," "Le Roi de Lahore," and "Esclarmonde." Shortly, it may be said that the first and second acts and the first part of the

third are the best; the fourth has several weak points (*des trous*, as the French say); while the fifth is principally made up of cleverly transposed reminiscences of the "leit-motives" already heard in the first and second acts. The "representative theme" of the first act is the song of the Turanian prisoners, with its characteristic chorus for tenors, soprani, contralti, and basses: "Lâ, leïâ . . ." Then follow the Amru (M. Delmas) and Varedha (Mme. Fierens) themes; the beautiful *motif* of the love of Zarâstra (M. Vergnet) and Anahita (Mme. Escalais), and the first part of the Jahi incantation. The first tableau of the second act opens with a very effective air sung by the priestess Varedha, "Encore plus bas dans les ténèbres." The duet with Amru which follows is too long. In the second tableau is heard the gem of the opera, an *arioso* sung by the tenor, "Soulève l'ombre de ces voiles," addressed to the veiled figure of Anahita. A magnificent *ensemble*, sung by Amru and his priests, "Par les Dévas gardiens de tout serment prêté," and a noble finale. This act is a remarkable example of dramatic and impassioned music, of magnificent scenery, of costly and strange costumes, and of the latest innovations in stage decoration and carpentry. The first part of the third act is taken up entirely with the various phases of the Mazdean initiation and rites, which are preceded by a storm with dazzling realistic effects of lightning, thunder, and wind, to which must be added loud and weird trumpet calls. The prayer "O ciel d'Ahura," sung by Zarâstra, the Magians, and worshippers, is a truly grand composition. But M. Vergnet's melodious voice was severely tried by the formidable outbursts of the orchestral accompaniment; and in the duet with Varedha which follows he was scarcely equal to the occasion. The ballet of the fourth act (the most important item in the eyes of the *abonnés*) consists of seven numbers, the best of which are the first, fourth, and fifth, and a voluptuous waltz exquisitely danced by Mlle. Mauri. A beautiful *andante* with a dream-like ending, a sweet transposition of a *motif* in the second act, was beautifully sung by Mme. Escalais; and the act ends in the noise and uproar of battle and a scene of carnage. The fifth act consists principally of reminiscences of the first and second, ably transposed to be in unison with the dramatic termination of the melodrama.

CECIL NICHOLSON.

### STAGE NOTES.

THE first performance of Mr. Lumley's long farce, or farcical comedy, "The Volcano," at the Court, gave rise to little expectation that the piece would have a great run. A *succès d'estime* seemed to be all that was accorded it. Yet the piece has some excellent notions in it. The character of the Duke, who becomes the possessor of what is called a Society newspaper, is funny; and the lady journalist—or lady reporter, rather—the mere feather-brain, who bustles about and takes a cheerful view of everything, and is enthusiastic on the slightest provocation, and to whom the mediocre appears to be the exquisite—she also is an entertaining person, without quite knowing it, and is a familiar type to boot. But these people—Duke and interviewer—might perhaps both have been made yet more telling than they are, through Mr. Lumley's work at the Court Theatre, where Mrs. John Wood, Miss Carlotta Leclercq, Mr. Arthur Cecil, and Mr. Weedon Grossmith do not produce altogether their usual effect. We doubt whether the successes of "Aunt Jack" and "The Cabinet Minister"—in both of which the players were fitted so well with their parts—will be matched by the new "Volcano."

THE New Olympic Theatre is now very busy, "Ben my Chree" was given lately at a

*matinée*; and, while "The Lights o' London" continues to be played at night—along with Mrs. Willard's bright little "Tommy," in which Miss Lillie Belmore is so good—a new piece by Mr. Charles Hudson, the actor, was announced for Thursday afternoon. This was "Father Buonaparte." The cast was to include Mr. Wilson Barrett, Mr. Austin Melford, and Miss Winifred Emery.

ONE night last week Mr. Grein—who seems to be the chief promoter—inaugurated at the Royalty Theatre the performances of an English "Théâtre-Libre." He made the deep mistake of starting with the representation of Ibsen's putrid play called "Ghosts," which no person of sure and exquisite taste could listen to without loathing, and which that great artist and sufficiently tolerant person, Sarah Bernhardt, described truly in a sense, yet even too kindly, as a clinical lecture. There may be moments, conceivably, when it is desirable to read "Ghosts," but on the stage the thing is intolerable. It is ugly; it is disgusting; it is unrelieved by humour; it is without a touch of fine pathos or a line of beauty. That its performance, like that of "Rosmersholm," has been condemned so very frankly and strongly by nearly every organ of authority would be a credit to English journalism, were it not, indeed, entirely obvious that the piece must be repellent alike to every man of plain sense and every serious artist in writing. Mr. Frank Lindo, Miss Edith Kenward, and the other players—we really forget their names—who took part in it, are by this time, it is to be presumed, regretful that they gave it their assistance; for if their assistance was given for money, the money cannot have been worth earning in so loathsome an enterprise; and if their assistance was given for nothing, so much the worse for their taste. The result, in any case, is that the performance has put the literary public—and the cultured general public, we need hardly add—quite out of sympathy, for the time being, at all events, with the aims of the English "Théâtre Libre." Yet Mr. Grein, we fully believe, means well in his undertaking. Before now he has shown his sympathy with manly and original and healthy work. Let him, at all events at the Théâtre Libre, do something that is worth doing. Perhaps if he gave us the promised performance of the "Sœur Philomène" of the De Goncourts, he might purge himself of his contempt.

"EMINENT ACTORS."—*Thomas Betterton*. By Robert Lowe. (Kegan Paul & Co.) The series to be devoted to "Eminent Actors" is coming out but slowly. Many months ago the "Macready" was reviewed in these columns. It is followed at length by "Betterton," a subject which had been confided to Mr. Robert Lowe, who has been known hitherto chiefly by his contributions to the bibliography of the stage, and not as an original writer. To such a student—a man of research, rather than a man of letters—there would however have been no foolishness in confiding such a subject as Betterton. Research was before all things that which was required to justify the appearance of a volume on an actor of Betterton's remote time. But let us say at once that Mr. Lowe—unlike many of the amassers of facts—has of late rather improved than deteriorated as a writer. It would be too much to exact that he should be able to utter a very personal note. That is the province of the pure writer who writes like nobody else, and not of the student who writes with correctness and with just sufficient ease. A pure writer's effects and resources—humour, pathos, earnestness, irony—are not in this book; but a mass of fact, well enough stated, for the careful reader an illumination of Betterton's stage. For, after all, it is rather of the stage of Betterton's period,

than of the estimable actor and worthy man, that Mr. Lowe treats. He has brought his material from all sorts of holes and corners. He is deeply read in these stage matters, and we are put comfortably enough into possession of the results of his reading. His chapters called "The Stage before the Restoration" and the "Restoration Theatre" form a couple of valuable essays dealing, at first hand, so to speak, with their subjects. Mr. Lowe, though he has been known to be dry, is never superficial. His investigations are never perfunctory, and his well established methods are such that we confess we are generally disposed to accept his facts without question. The book will be successful. Even to the ordinary reader of memoirs there is no reason why a volume of stage biography should not be fairly attractive—no reason whatever, except that it happens, in this case (and, for the period of what it treats, this is a rarity) not to be a *chronique scandaleuse*—while to the student of the theatre it will be a welcome addition to such bookshelves as may be stored already with the record of dramatic achievement. We trust no long interval will elapse before the appearance of the succeeding volume of the series.

## MUSIC.

### RECENT CONCERTS.

MISS AGNES ZIMMERMANN gave her pianoforte recital at Princes' Hall on Thursday afternoon, March 12; and if the programme was not remarkable for novelty, it was, at any rate, well selected and well arranged. It opened with Beethoven's Sonata in D minor (Op. 31, No. 2), but of this we can only notice the Finale, which was rendered in a neat and able manner. Bach was represented by a Fugue in A minor, of early date, of which Spitta says that it "sounds like a Scherzo of Mendelssohn, anticipated by about a hundred years." This was given with much charm. An "Arietta," by Leonardo Leo, the famous Neapolitan composer of the early part of the eighteenth century, of delicate beauty, was charmingly interpreted. Miss Zimmermann's reading of the Schumann "Etudes Symphoniques" was correct, though somewhat cold. Some modern fugitive pieces, beginning with Chopin and ending with Rubinstein, ended the programme. There was a large audience.

Mlle. Janotha's concert programme on Friday, March 13, included a cycle of songs by Lady Tennyson. The poems by the Poet Laureate are mostly familiar, and some of them have been already set to music. Lady Tennyson has tried to interpret and intensify the meaning of the words, and expresses herself with a certain freedom. Mlle. Janotha, who helped in arranging the pianoforte accompaniments, has certainly added to the effect of the songs. "Airy, fairy Lilian," sung by Miss Carlotta Elliot, was the one which pleased us most. The others were interpreted by Mme. de Swiatlowsky and Mr. Bispham; and Mlle. Janotha was an able and sympathetic accompanist. She was also heard in some solos. Her two showy Gavottes were much applauded. She also played Chopin's Nocturne in C sharp minor, and the same composer's Berceuse; but why did she hurry both of them so? Her best performance of the evening was the Fantasia on Polish airs (Op. 13) by Chopin. This is a graceful, if not great, work, and it was interpreted with charm and delicacy. Mendelssohn's "Melusine" Overture, and other short pieces, were played by the Royal Amateur Orchestral Society, under the direction of Mr. Mount.

The instrumental portion of the programme of the Saturday Popular Concert was selected from the works of Beethoven, and St. James's Hall was filled in every part. Beethoven and Wagner! these are the two names which have

the power thus to draw the public; but, of the latter, Mr. Chappell can make no trial. The works were all selected from the master's so-called second period, and included No. 3 in C of the Rasoumowsky Quartets, the Kreutzer Sonata, the Romance in F for violin, and the Variations on a theme from the "Eroica" Symphony. These last were rendered by Mr. L. Borwick with marked skill, although his tone was at times dry. Herr Joachim was in his best form. Mr. Norman Salmond, the vocalist, sang songs by Righini, Brahms, and Gounod with good effect.

The programme on Monday evening included Beethoven's strikingly original Quartet in F minor (Op. 95). Miss Fanny Davies and Signor Piatti played Mendelssohn's Sonata in D (Op. 58). The former did not display her usual vigour. Herr Joachim gave, as he has so often done, a fine performance of Tartini's "Il Trillo del Diavolo." Mr. Plunket Greene sang in a most delightful manner Schubert's "Litanie." He was also heard, though not to equal advantage, in three Irish songs by Dr. Stanford. The second, "The lament for Owen Roe O'Neill," has noble character, and sounds like an improvisation of one of the ancient bards.

Mlle. Jeanne Douste gave her seventh and last pianoforte recital at the Steinway Hall on Wednesday afternoon. The programme included some short drawing-room music, some pianoforte duets of a light character, and some Liszt pieces. The famous virtuoso is certainly a prominent feature of pianoforte literature; but, why, it may be asked, was Liszt's name printed in larger type than Bach, Beethoven, or Chopin? We think Mlle. Douste might have made a better selection of modern compositions; and the next time she gives a similar course of historical recitals, she will do well to include Em. Bach and Schubert, to give greater prominence to Mozart and Weber, and not to include transcriptions in a Chopin programme. On Wednesday Mlle. Douste was heard to advantage in pieces by Pfeiffer, Moskowski, and Wieniawski.

The Westminster Orchestral Society gave a concert on Wednesday evening at Westminster Town Hall. An interesting feature of the programme was Schubert's Symphony in B flat No. 5, which, we believe, has not been heard since it was given at the Crystal Palace in 1881. It was written in the composer's twentieth year; and, although his individuality is revealed in the music, it has not that romantic melancholy which pervades the works of later years. There are indeed many passages which remind one of Haydn in one of his more cheerful moods. The Westminster orchestra, under the direction of Mr. C. S. Macpherson, gave a very good account of itself. The work was well received, and perhaps the Society may feel tempted to try some of the other symphonies of Schubert. Mr. F. Cliffe conducted his orchestral picture "Cloud and Sunshine." Mr. W. C. Hann played successfully two movements from Cottermann's 'cello Concerto in B minor. Miss H. Saunders and Mr. Braxton Smith were the vocalists. The hall was crowded. J. S. SHEDLOCK.

### MUSIC NOTES.

THE Musical Guild, founded in 1889, has made arrangements to give four concerts this summer—on May 6 and 20, and June 2 and 9. The programmes will include Spohr's Nonet, Brahms's Quintet in G (Op. 111), C. Wood's Quintet in F (Wind), G. Henschel's String Quartet in E flat, Brahms's "Liebeslieder," Haydn's String Quartet (No. 14) in C, Mozart's String Quartet in B flat, Beethoven's Piano Trio in B flat (Op. 97), Brahms's Horn Trio (Op. 40) in E flat.



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